

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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## SCHUBERT SOCIETY.

President: SIR JULIUS BENEDICT.  
Founder and Director: HERR SCHUBERTH.  
FOURTEENTH SEASON.

**PROSPECTUSES** will be issued on February 14. The chief objects of the Society are the introduction of rising artists and performance of new compositions, both vocal and instrumental, thus affording an excellent opportunity to young composers and those desirous of making an appearance in public. Further particulars on application to H. G. Hopper, Hon. Secretary, 244, Regent Street, W.

**THE MADRIGAL SOCIETY** offer **TWO PRIZES**, of Ten Guineas and Five Guineas respectively, for the best and second best approved MADRIGALS, in not less than four, nor more than six parts, the upper part or parts to be for one or two treble voices. The character of the composition to be after the manner of the Madrigals of the 17th Century, by Bennet, Wilbye, Weekes, Marenzio, and others, and to consist of independent part-writing, in figure or imitation; therefore a mere part-song or melody harmonised will be inadmissible. The following members of the Society have consented to act as judges, viz.:

Rev. THOMAS HELMORE, M.A.,  
JOHN STAINER, Esq., M.A., Mus. Doc.,  
KELLOW J. PYE, Esq., and  
OTTO GOLDSCHMIDT, Esq.

The Madrigals to be delivered addressed to the Secretary of the Madrigal Society, Freemasons' Tavern, Great Queen Street, London, on or before the 15th of July, 1880, each composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark. The award of the judges will be made known at the first meeting of the Society for the ensuing season, in November.

## LONDON SCHOOL OF MUSIC, 27, Harley Street.

Principal, Mr. HENRY BAUMER.—Principal Examiner, Sir JULIUS BENEDICT.—Professors—Theory, Messrs. Baumer and Stephens; Pianoforte, Messrs. Baumer, Barth, Sidney Naylor, Stephens; Singing, Garcia, Bernard Lane, Mazzoni, Montem Smith, Goodban; Organ, Dr. Verinder; Harmonium, J. W. Elliott; Harp, Frederick Chatterton; Violin, Carrodus, Deichmann; Viola, Blagrove; Violoncello, Pettit; Double Bass, Mount; Flute, Svendsen; Hautboy, Horton; Clarinet, Lazarus; Bassoon, Wotton; Horn, C. Harper; Trumpet and Cornet, T. Harper; Trombone and Euphonium, Geard; Elocution, Mrs. Stirling; Languages—French, Professor Massé and Madame Subiger; Italian, Tergolina; German, Ludemann. A Scholarship will be competed for in 1880. For particulars address Hon. Sec.

**TRINITY COLLEGE, LONDON.**—The Prizes of Ten Guineas and Five Guineas, offered by the Academic Board for the best and second best Trios for Pianoforte, Violin, and Violoncello, have been awarded by the adjudicator, Sir Michael Costa, to compositions by Mr. H. C. Nixon (first prize) and Miss Alma Sanders, (second prize). Unsuccessful competitors can obtain their MSS. on application. The regulations for the next PRIZE COMPETITION can now be obtained of the Secretary, Trinity College, Weymouth Street, London, W.

**UNION CHAPEL, ISLINGTON.**—An ORGAN RECITAL will be given by Mr. FOUNTAIN MEEN (Organist to the Chapel), on TUESDAY EVENING, February 3, at Eight o'clock. Vocalists, Mr. SANTLEY and Mr. W. G. FORINGTON. Tickets, reserved numbered rows, 2s. 6d.; unreserved, 1s. each; to be obtained of Messrs. Novello and Co.; Mr. Hays, Royal Exchange; Mr. Woolhouse, 24, Highbury Park; of the music warehouses, &c., in the neighbourhood; and of the Chapel-keeper, Compton Avenue. No money can be taken at the doors.

## LONDON SUNDAY-SCHOOL CHOIR.

THE Musical Council beg to announce that the Academic Board of Trinity College, London, have awarded the prizes for an Anthem and a Part-song to Mr. Joseph Smith, of Limerick.

The Council are prepared to receive proposals for the publication of the various compositions sent to them, or the Manuscripts will be returned on application to Mr. W. G. Horncastle, Hon. Sec. and Organist, 69, East India Road, E.

**MUSICAL ASSOCIATION, 27, Harley Street,** Cavendish Square, W.—On MONDAY, February 2, a PAPER will be read by EUSTACE J. BREAKSPERE, Esq., "On Musical Aesthetics: with especial reference to Dr. Ed. Hanslick's Essay, 'Vom musikalisch-Schönen.'" The Paper will be read at five o'clock punctually.

9, Torrington Square, W.C.

**PEDALIER RECITAL.**—M. MARLOIS (of the London Academy of Music) will give a RECITAL on Messrs. Pleyel, Wolff and Co.'s NEW PEDALIER at St. George's Hall, on MONDAY, February 2, at three o'clock. Organists and amateurs will receive tickets on application to Messrs. Pleyel's agents, 170, New Bond Street, W.

**NOVELLO, EWER & CO.'S CATALOGUES**, with American prices. No. 1, Music for Organ and Reed Organ, and No. 2, Sacred Music, with English Words, may now be had of MESSRS. OLIVER DITSON & CO., Boston, New York, and Philadelphia.

**FREE VACANCIES** in a resident Country Choir, for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**ST. ANDREW'S COLLEGE, Chardstock.**—TWO CHORAL EXHIBITIONS VACANT for good TREBLE and ALTO VOICES. Apply to Head Master.

**SOPRANO WANTED.**—Duties, Sunday evenings, and Wednesday evening rehearsals. Requirements, good voice and good average reading for Anthems and Services. Address, stating terms, &c., Rev. W. G. Martin, Asylum Parsonage, Asylum Road, Old Kent Road.

**SOPRANO (LEADER) WANTED**, for the Choir of Unity Church, Islington. Two Sunday Services and one weekly rehearsal. Salary, £10. Address, to the Organist, Mr. Walter W. Robinson, 81, Herbert Street, New North Road, N.

**WANTED**, in a Church Choir in the North of London, Two Boys as LEADING TREBLES. Services on Sunday, morning and evening, and Wednesday evening. Apply, by letter, stating terms and references, to W. T., 31, Beacon Hill, Camden Road.

**MAGDALEN COLLEGE, OXFORD.**—LAY-CLERKSHIP.—There is a VACANCY in the Choir of Magdalen College, Oxford, for an ALTO VOICE as LAY-CLERK, or SINGING-MAN. Stipend, £110 per annum. For particulars, apply to the Organist, Magdalen College, Oxford.

**BRISTOL CATHEDRAL.**—WANTED, TWO LAY-CLERKS, ALTO and TENOR. Age not above 30 years. Salary, £60 per annum. Communicants. Good readers of Cathedral Music. Apply, inclosing testimonials, to the Rev. Precentor Hey, St. Augustine's Gate, Bristol.

**TO CLERGYMEN and CHOIRMASTERS.**—Miss ELLEN BERTI (Contralto) begs to announce that she will be free, after February 15 to accept Engagements for Church Services on Sundays as SOLO-CONTRALTO or otherwise. For terms apply to H. G. Hopper, Hon. Sec. Schubert Society, 244, Regent Street, W.

**ALTO, BASSES, and BOYS WANTED.** Must be able to read. Apply, on Sundays, at St. Mary-at-Hill Church, Eastcheap, City, or, by letter, to A. B., Burlington Lodge, Whitton, Middlesex.

**ALTO**, fair reader, good natural voice, and good recommendation, requires an ENGAGEMENT. Address, ALTO, 3, Wilton Road, Dalston.

**ALTO.**—There is a VACANCY for this Voice in the Surpliced Choir at Berkeley Chapel, Mayfair. Full Choral service. Attendance every Sunday morning and afternoon, Christmas Day, Good Friday, and Rehearsal every Friday at 7.15. Stipend, £10 per annum. Apply, by letter, to E. G. Coleman, 8, Mortimer Street, Berners Street, W.

**MR. B. SANDHAM** (late principal ALTO of St. Andrew's, Tavistock Place) is open for a Church APPOINTMENT. Address, No. 8, Cannon Street, E.C.

**AN ALTO, TENOR, and BASS are WANTED** for Church Choir. Must have fairly good voices and be able to read Music. No salary is offered, but instead of it one lesson in each week in Singing, or Singing and Harmony, or Pianoforte. This will only be useful to those gentlemen sincerely interested in Music. Applications to be made by letter accompanied by a reference to the Clergyman of the Church at which they are communicants (without such reference no application will be considered), to Rev. R. C. Billing, Christ Church, Spitalfields, Rectory, London, E.

**CONTRALTO WANTED**, for the Choir of St. Mary's Church, Seymour Street, Euston Square. Stipend, £10 per annum. Address, stating qualifications, Organist, 15, Harrington Square, N.W.

**WANTED, CONTRALTO or ALTO**, for the Choir of St. Mary's, Seymour Street, Euston Square. Salary, £10. Address, Organist, 15, Harrington Square, N.W.

**WANTED**, a few GENTLEMEN with TENOR or BASS VOICES to join a Glee Club, meeting in City on Tuesdays. Fair readers. Small subscription. Address, A. P., 100 Albion Road, Stoke Newington, N.

## PROFESSIONAL NOTICES.

**MRS. ALFRED J. SUTTON (Soprano).**

Is open to engagements for Concerts and Oratorios.  
54, Duchess Road, Edgbaston, Birmingham.

**MRS. WARREN (Soprano).**

Of Mr. C. Hallé's Concerts. For Oratorio or other Concerts, address,  
150, Radnor Street, Hulme, Manchester.  
Lessons in Singing. References—C. Hallé, Esq., and E. Hecht, Esq.

**MRS. BELLAMY (Soprano).**

For Oratorios and Ballad Concerts, Weston Cottage, Hunter's Lane,  
Handsworth, Birmingham.

**MISS EMILY PAGET, R.A.M. (Soprano).**

For engagements for Oratorios, Concerts, &c., address, 19, Lloyd  
Square, London.

**MISS HELEN SWIFT (Soprano).**

For Oratorios, Concerts, &c., address, Forsyth Brothers, Cross Street,  
South King Street, Manchester.

**MISS NELLY McEWEN (Soprano).**

Is open to engagements for Oratorios, Concerts, &c., address,  
14, Ferndale Road, Clapham, S.W.

**MISS HOARE (Soprano).**

Address, care of Collard Moutrie, 90, Southampton Row, W.C.

**MISS ARTHUR (Soprano).**

4, Campden Grove, Campden Hill, Kensington, London, W.

**MISS JULIA JONES (Soprano).**

For Oratorios, Concerts, &c., address, 1, Great Western Terrace,  
Cheltenham.

**MISS ADA MOORE (Soprano) and MISS MARIE MOORE (Contralto).**

For Oratorios, Concerts, &c., address, 2, Balmoral Terrace, Shrews-  
bury Street, Old Trafford, Manchester.

**MISS CARINA CLELAND**

(Disengaged in March).

For Oratorio, Concerts, and Opera, address, 142, Ferndale Road, S.W.,  
and Edgar House, Hulston Street, Manchester.

**MISS LOUISA BOWMONT,**

Principal Contralto of St. Peter's, Manchester.  
For Oratorios, Concerts, &c., address, 51, Mercer Street, Embden  
Street, Hulme, Manchester.

**MADAME ARNOLD POTTER (Contralto).**

Address, 12, Berners Street, W.

**MISS ANNIE MOLSON (Contralto).**

First-class Certificate, Royal Society of Arts, Practical Examination  
in Music, June, 1879.

For Concerts, &c., Sacred and Secular, &c., 40, Brownlow St., Holborn, W.C.

**MISS LEYLAND (Contralto).**

First-class Certificate, T.C.L. For Oratorios, Concerts, &c., address,  
6, Wilton Street, Oxford Road, Manchester.

**MISS LOUIE WOOD, R.A.M. (Contralto).**

For Oratorios, Concerts, Dinners, &c., 40, Knowle Road, Brixton, S.W.

**MISS KERSHAW (Contralto).**

For Oratorios, Concerts, &c., address, Clarksfield Terrace, Lees, near  
Manchester.

**MISS CRAGG (Contralto).**

For terms for Oratorios, Concerts, &c., address, 12, North Castle  
Street, Halifax, Yorkshire.

**MISS FLORENCE WYDFORD (Contralto).**

For Oratorios, Miscellaneous Concerts, &c., 95, St. Paul's Road,  
Lorrimer Square, S.E.

**MISS EDITH CLELAND (Contralto).**

Begs to announce change of Residence, and requests communications  
to be addressed care of Mr. Clelland, Edgar House, Hulston Street,  
Brooks Bar, Manchester.

**MR. W. MANN DYSON (Tenor).**

For Concerts or Oratorios, address, Cathedral, Worcester.

**MR. STEDMAN (Tenor).**

12, Berners Street, W.

**MR. C. WIGG FREDERICKS (Tenor).**

For Oratorios, Concerts, Dinners, &c., address, Cathedral, Hereford.

**MR. VERNEY BINNS (Tenor).**

Of the Schubert Society's Concerts, and Pupil of Sig. Ciro Pinauti.  
For Oratorios, Concerts, &c., address, 65, King Cross Street, Halifax.

**MR. GEORGE COX (Tenor).**

For Oratorios, Concerts, &c., address, 45, Mornington Road, Regent's  
Park, N.W., or at S. Andrew's, Wells Street. Terms moderate.

**MR. T. BALLAM (Tenor).**

For Oratorios and Concerts, address, Cathedral, Manchester.

**MR. EDWARD KEMP (Tenor).**

For Oratorios, Concerts, &c., address, Cathedral, Chester.

**MR. HENRY POPE (Bass).**

10, Somerset Terrace, Carlton Road, Maida Vale, N.W.

**MR. S. HOUSTON-FLINT (Bass).**

For Oratorios, Concerts, &c., address, The Cathedral, Hereford.

**MR. HUDSON LISTER (Bass).**

For Oratorios, Concerts, &c., address, Cathedral, Manchester.

**MR. ORLANDO CHRISTIAN (Primo Basso).**

Eton College Choir, Windsor.

**MR. SEYMOUR KELLY (Bass).**

For Oratorios, Concerts, &c., address, The Cathedral, Chichester.

**MR. WINTERBOTTOM (Bass).**

For Concerts, &c., address, Highfield Terrace, Mossley, nr. Manchester.

**MR. THORNTON WOOD (Bass).**

Of the Royal Albert Hall Concerts. For Oratorios, Concerts, &c.,  
address, Thorncliffe Square, Thorncliffe Road, Bradford.

**MR. W. MORTON (Bass).**

(Leeds Parish Church.)

For Oratorios, Concerts, &c., 10, St. Helen's Terrace, Hunslet, Leeds.

**MR. J. ROMNEY PEARSONE (Solo Bass).**

For Oratorios, &c., address, Rushall, near Walsall, or, Clarke's Music  
Depot, 22, Bridge Street, Walsall.

**MISS ADA DUXBURY (Solo Pianist).**

(From the Royal Academy of Music, London.)  
Address, Glen Lodge, Howard Street, Eccles New Road, Manchester.

**MR. W. F. ILLINGWORTH (Solo Pianist).**

From the Conservatoire, Leipsic.

Address, 33, St. James's Road, Halifax, Yorkshire.

**MR. J. SHARPE (Oboist).**

For Oratorios, &c., address, 235, Lidgett Hill, Pudsey, near Leeds.  
P.S.—Being at liberty I shall be glad to make arrangements for the  
Summer season.

**MRS. BUCKNALL-EYRE, A.R.A. Mus.**

(Pianist).

**MR. ALFRED J. EYRE (Organ and Singing).**

Harmony and Counterpoint by correspondence or private  
lessons. Conductor of Sight-singing and Choral Classes. 13, Bland-  
ford Street, Portman Square, W.

**MISS EMILY LAWRENCE (Pianist)** begs to  
announce her REMOVAL. For Concerts and Lessons, ad-  
dress, 11, Euston Square.

**MRS. OSGOOD** requests that all communications

respecting ENGAGEMENTS at Oratorios, Festivals, or Con-  
certs, be addressed to her at her residence, 20, Lower Seymour Street,  
or to N. Vert, Esq., 52, New Bond Street, W.

**MR. REDFERN HOLLINS** respectfully requests  
that all communications be addressed to 30, St. Stephen's  
Avenue, Shepherd's Bush, or to N. Vert, Esq., 52, New Bond Street.

**TENOR and ALTO (good readers) WANTED**, in  
Choir of St. Mary Abchurch, Abchurch Lane, City. Surplus  
choir. Services, Sunday morning and afternoon only; weekly rehearsal  
£10 per annum. Apply at the Church on 5th or 12th inst., between  
8 and 9 p.m.

**CITY CHURCH CHOIR.**—There is a VACANCY

for a TENOR VOICE in the Choir of St. Alphege, London  
Wall. The duties comprise two services on Sunday and a rehearsal  
on Thursday evening. Service, full choral. Salary, £10 per annum.  
Candidates must be well up in Church music, and be able to read fairly  
at sight. Address, with testimonials or references, Organist, care of  
R. A. Knight and Co., 3, Abchurch Lane, E.C.

**WELLS CATHEDRAL.**—WANTED, for the

Choir, a person aged from 25 to 30, with a good BASS VOICE,  
experienced in Cathedral music, and of good moral character. The  
candidate engaged will be required to attend and take his proper part  
in all the services of the Cathedral, unless special leave of absence be  
given by the Dean and Chapter, and will be remunerated at the rate of  
£30 per annum. If elected a member of the College of Vicars, he will  
have to attend and take his proper part in the services as above stated,  
and will participate in the divisible revenues of the College, with the  
prospect of having a Vicar's House assigned to him as vacancies arise.  
The Dean and Chapter will make up the income of the Vicar who  
fulfils his duties according to their regulations, to £80 per annum, by  
payments from the Chapter Fund, if his share of the annual divisible  
revenues of the College shall not amount to that sum. Applications  
with testimonials as to ability and character, which latter will be an  
essential qualification, to be addressed on or before the 15th day of  
February next, to Mr. Lavington, Cathedral Organist.  
Wells, January, 1880.

**BASS and TENOR VOICES REQUIRED** for

St. Paul's, Ball's Pond. Must understand chanting, &c.  
small stipend will be given. Apply to Mr. W. J. Winbolt, 2, Grosvenor  
Road, Highbury New Park, N.

**BASS.**—WANTED, for Christ Church, Lee Park

S.E. Stipend, £20. Also Two LEADING BOYS; good stipend.  
J. T. Field, 3, Essex Villas, Lee, S.E.

**WANTED, VOICES** for the Voluntary Choir of

Christ Church, Newgate Street, E.C. Apply at the church  
from 7.30 to 8 on Thursday evenings, or by letter to the Organist,  
Mr. Charles J. Frost, 73, Farleigh Road, Stoke Newington, N.

**WANTED, ORGANIST and CHOIRMASTER,** March 31st. Single. Services partly choral. Good Organ. Address, The Vicar, Stansted, Essex.

**WANTED,** for a Parish Church, 40 miles from London, an ORGANIST. The duties are, instruction to an established Choir, Anglican chants, Elvey's pointing; three services on Sunday, and one in the week. Good old organ, C to F, 24 manuals, 3 octaves of 16 feet pedal pipes, with coupler to great. There will be a good opening for a well qualified person, especially if in addition he knows the violin. Salary about £50. Application to the Rev. J. M. G., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**THE Voluntary Services of a Gentleman required** as ORGANIST at a small Church near Ealing, with an excellent Organ. Music Gregorian and Anglican, with full ritual. Two services on Sunday, and one week-day practice. Expenses paid. Address, Rev. Dr. Hughes, Castlebar Court, Ealing, W.

**AN ORGANIST and CHOIR TRAINER** is wanted for a Village Church, 24 hours from London, where there is a good opening for pupils. The Organ is a very good one by Nicholson, of Worcester, one row of keys. Surplised Choir of men and boys. Musical parish and neighbourhood. Address, Rector, Kibworth, Leicester.

**ORGANIST WANTED,** for an Evangelical Church with plain hearty services. A good Organist who will have his heart in the work as well as his profession. Three services on Sunday, one on week-day, with Saints' days, and the usual practice with the choir. Salary, £50. A large population and a good opening for teaching. Apply by letter, with testimonials, to the Churchwardens, St. Matthew's, Redhill.

**AN ORGANIST** will be **DISENGAGED** March 17. Three years' reference from Rev. Canon Ridley. Salary not so much an object as a large organ and choral services. Address, Organist, Hambledon, Henley-on-Thames.

**MISS ANNIE HOBDELL,** having resigned her appointment as Organist at St. Clement's, Notting Hill, wishes for an Organ and Pupils for Piano in the neighbourhood of Swindon and Farringdon. Highest references given. Address, Miss Annie Hobdell, Messrs. McDowell and Co., 25, Warwick Street, Regent Street.

**ORGANIST and CHOIRMASTER.**—MR. ALEXANDER COOPER, F.C.O., Editor of the "Parochial Chant-Book," &c., begs to announce that he will shortly be at liberty to take an ENGAGEMENT at a Church in or near London where there is a good Choral service. Address, 36, Markham Square, Chelsea.

**AN ORGANIST,** who is blind, desires a RE-ENGAGEMENT where there is a good Organ. Has had eight years' experience, both in Town and Country. Been with present Vicar nearly five years. A pupil of Prof. W. H. Monk. Highest references. Address, G. H. Swift, Organist, Patrick Brompton, Bedale.

**A GENTLEMAN** desires APPOINTMENT as ORGANIST and CHOIRMASTER. Testimonials from a Mus. Doc., the clergy, and others. Thoroughly experienced in Church music (Gregorian and Anglican), also High Choral Celebrations. Is conductor of a Philharmonic Society, and shortly taking degree of Mus. Bac., Oxon. Address, A. P., 136, Marylebone Road, N.W.

**WANTED,** by a Gentleman of experience, an ENGAGEMENT as ORGANIST in or close to London. Highest references from clergy and professional men. Address, Sanctus, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**A GENTLEMAN, ORGANIST and CHOIRMASTER** for the last 17 years, is open for another APPOINTMENT in or near Hastings. M. D., 1, St. James's Villas, Hastings.

**MR. A. ANTOINE, ORGANIST and CHOIRMASTER** of Christ Church, Southwark, will be open to an ENGAGEMENT as the above at Easter. Good testimonials. Address, 6, St. James's Grove, Battersea Park, S.W.

**ORGANIST, RE-ENGAGEMENT WANTED.** Used to training choirs. Good testimonials. Address, E. I., Post-office, Chipping Sodbury.

**ORGANIST and CHOIRMASTER.**—A Gentleman with eight years' experience in choir training, seeks RE-ENGAGEMENT in a Church of England, North of London. Salary no object. Address, A. H. S., 93, Wood Street, E.C.

**APPOINTMENT WANTED,** as ORGANIST and CHOIRMASTER, by a Professional Gentleman (Nonconformist), who is a competent Solo Player and a good Accompanist. A large and good modern organ indispensable. Address, with full particulars, Bach, 3, Ravensbury Villas, Robinson Road, Lower Tooting, London, S.W.

**ORGANIST and CHOIRMASTER.**—MR. C. T. FULLAWAY (late of the Parish Church, Camden Town), will be open to an ENGAGEMENT this month. Country not objected to; or near London preferred. First-class references. 136, New Kent Road, S.E.

**CHOIRMASTER and SOLO TENOR** of a West End Church is open to a RE-ENGAGEMENT at Easter. Apply, by letter, to L. A., care of Cramer and Co., 201, Regent Street, W.

**CHOIRMASTER or BASS SOLOIST.**—ENGAGEMENT REQUIRED. F. St. J., 7, Onslow Terrace, Lambeth, S.W.

**A LADY** wishes for a SITUATION as ACCOMPANIST. Has had good tuition; can read at sight. And as ALTO in church choir. Moderate remuneration. Highest references. E. H., 11, Kensington Park Road, W.

**DR. ALLISON** instructed by post Candidates who passed the most recent UNIVERSITY EXAMINATIONS for DEGREES in MUSIC, OXFORD, CAMBRIDGE, and DUBLIN. Also F.C.O., University Local, and every other Theoretical and Practical Examination in Music open to the British Public. Tuition in Harmony, Acoustics, Counterpoint, History of Music, Canon, Fugue, Analysis, Form, and Orchestration, by post. Personal training in Singing, Organ, and Pianoforte Playing. 120, Cecil Street, Moss Side Manchester; and 206, Marylebone Road, London, N.W.

**CANDIDATES** who passed Literary Examinations, (UNIVERSITY) PRELIMINARY, and others, were instructed in modern languages by Mr. F. ALLISON, F.R.S.L. Address, Milton House, 206, Marylebone Road, London, N.W.

**HARMONY, COUNTERPOINT.**—Dr. Bradford can receive a few additional pupils by correspondence. Address, College House, St. James's, Hatcham, S.E.

**MADAME BEATI** (Pupil of the celebrated Maestro C. ROMANI, of Florence) gives LESSONS in SINGING. Schools attended. For references and terms, apply to Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**THE ORGANIST of RIPON CATHEDRAL** teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address, Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

**MR. E. W. TAYLOR, Mus. B., Oxon., F.C.O., L. Mus., T.C.L.,** PREPARES CANDIDATES for Musical Examinations; also gives lessons in Harmony, &c., by post. Ebenezer Place, Stafford.

**DR. BENTLEY'S** Exercises in Counterpoint. Dr. BENTLEY'S Exercises in Harmony. Per post. Dr. BENTLEY'S Exercises for Musical Degrees. Per post. Dr. BENTLEY, 18, St. Ann's Street, Manchester.

**CHURCH OF ENGLAND HIGH SCHOOL** for GIRLS (Limited), 6, Upper Baker Street, Regent's Park. MUSIC SCHOOL: Head Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. MUSICAL SCHOLARSHIPS to be competed for by pupils of not less than one year's standing in the Music School will be awarded by Professor Macfarren, of which due notice will be given in the papers. Scholarships will be awarded during the year, of which due notice will be given in the papers.

FRANCIS J. HOLLAND, Chairman.

**A CATHEDRAL ORGANIST** is desirous of A meeting with a gentleman as ASSISTANT PUPIL. Non-resident. No premium required. Address, Z., Messrs. Novello, Ewer and Co., stating name, address, age, and qualifications.

**TO PARENTS and GUARDIANS.**—A rare opportunity offers for a Youth of musical ability, able to play a simple service on organ. Comfortable home and thorough musical training. Terms inclusive, £40 per annum. Address, the Organist, St. Wilfrid's, Hayward's Heath.

**THE ORGANIST** of a Northern Suburb of London offers the comforts of a home to a Young Gentleman engaged in town during the day. He would have many musical advantages, including the use of a good two-manual Organ. The highest references will be given and required. Apply to F. R. G., care of Housekeeper, 1, Cushion Court, E.C.

**THE Organist** of St. John's Church, Mansfield, has a VACANCY for an ARTICLED PUPIL. Address, Mr. Owston, 1, St. John's Terrace, Mansfield.

**MR. CHARLES JOSEPH FROST,** having accepted the appointment of Organist of Christ Church, Newgate Street, E.C., is open to receive Organ Pupils there. 73, Farleigh Road, Stoke Newington, N.

**A LADY** (22) wishes to enter into terms with a LONDON MASTER, who, in return for services, would give her instruction in the vocal art. Address, Soprano, care of J. Sidney Jones, College of Music, Leeds.

**TENOR** can have lessons and practice on three-manual organ in return for services in choir of large church. Must be a fair reader. B. A., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

**ORGAN PRACTICE,** three manuals, fine instrument; separate pedal organ. Terms, strictly inclusive, One Shilling per Hour. Entwistle's, Camberwell Studio, 1, Charles Street, Camberwell New Road, S.E.

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1880.

### MODERN SYSTEMS OF HARMONY.

BY JAMES LECKY.

IN Dr. Grove's "Dictionary of Music and Musicians," now in course of publication, there is an interesting notice by Mr. Hubert Parry of Dr. Alfred Day, author of a treatise on harmony. Mr. Parry gives a clear and accurate analysis of this work, and speaks of it in terms of high praise. "The principle which throughout characterises his system is to get behind the mere shallow statement of rules and exceptions to the underlying basis from which exceptions and rules will alike follow." And again: "Whatever may be said of its hypothetical and as yet incompletely substantiated views, it must be confessed that no other theory yet proposed can rival it in consistency and comprehensiveness. The strong adhesion given to it by one of our most distinguished living musicians, the Professor of Music at Cambridge, should be sufficient to recommend it."

Though approved by such high authority, this system has not escaped serious opposition. One of its chief features, the distinction between artificial and fundamental discords, has been severely dealt with by Dr. Stainer in his treatise on harmony; and at a meeting of the Musical Association, on February 1, 1875, Mr. C. E. Stephens exposed some of its fallacies with vigour and success. It will therefore be interesting to inquire what is the actual value of this system, which has now been before the world for thirty-four years, and is still a subject of dispute among musicians.


At the outset we must ask to what intonation does Day's theory apply? Such a question seems never to have occurred to Day himself, and in his work there is some confusion on the point. Thus he defines each musical interval as consisting of so many semitones, which can only apply to equal temperament, for in any other system there are two more different kinds of semitone. Again, he often discusses whether a note should be written D $\sharp$  or E $\flat$ , a distinction which is practically important only when these symbols represent different sounds, as in the mean-tone system. Moreover, he describes the scale as derived from three conjunct triads, as A C, C E G, G B D, which is true only in just intonation.

It is evidently absurd to found our theory on one system of tuning and our practice on another. The equal temperament is now in such general use that theorists are perfectly justified in taking it for their basis, as Dr. Stainer and others have done. The mechanical simplicity of this temperament has driven out of use other systems which are far more harmonious, but which require a larger number of notes to the octave. Thus, the mean-tone system, which was used, though in an incomplete, restricted form, from the time of Palestrina to that of Handel and Bach, requires at least twenty-four notes to the octave. The practical use of this and other enharmonic systems has been made possible for the first time by the generalised keyboard recently invented by Mr. Bosanquet. He has also clearly shown that certain chords and progressions, which sound well in equal temperament, are unendurable in just intonation; and he has made valuable suggestions as to the treatment suitable to the improved systems of tuning.\*


\* See "Elementary Treatise on Musical Intervals and Temperament," by R. H. M. Bosanquet.

Day knew nothing of this, and his work is applicable only to the mean-tone system or to equal temperament.

Day's definitions of chords and scales are merely formal. He tells us how to find the various intervals on the keyboard, but he does not attempt to explain how these intervals are obtained. He divides chords into consonant and dissonant, but does not say in what consonance and dissonance consist. This is not surprising, for the true explanation of the affinity of sounds, of consonance and of dissonance, was unknown till seventeen years after Day wrote. Seventeen more years have elapsed since Helmholtz's discoveries were published, but they appear to be still unknown to the writers of musical text-books. We find, instead, strange speculations, either contrary to observation or outside the reach of observation altogether. Thus, in Dr. Stainer's treatise we read: "If any interval smaller than a third be heard, it requires to be adjusted to a third before the ear is satisfied. This unsatisfactory effect of an interval smaller than a third is termed discordant." But there are many discords to which this does not apply, and Dr. Stainer accounts for them thus: "The discordant interval may

be implied or expressed. Thus  contains

no interval less than a third, but as the note D is implied it is a discord." But the note D is not there at all, and cannot affect our ears in any way. The theory of "implied notes" is no explanation, for dissonance is a sensible fact, and must therefore have a sensible cause. The true explanation is that C-F $\sharp$  beats like any other dissonance, the 3rd and 4th partials of C interfering with the 2nd and 3rd

partials of F $\sharp$  respectively, thus: 

Day attempts to give a theory of only one class of chords, which he calls "fundamental, because every harmony springs from one of three certain roots or fundamentals, and can only be taken on certain notes of the key. By root or fundamental is meant that note, being a diatonic note of the scale, which will amongst its harmonics first produce the notes of which any chord is composed" (p. 54). Day uses the word "harmonics" in two senses; first, to signify a series of musical notes whose vibration numbers are as 1, 2, 3, 4, 5, 6, 7, &c.: second, to signify the series of simple partial tones of which an ordinary musical sound is composed. This ambiguous use of the word is also found in some recent writers.

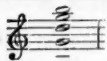
The list of harmonics which Day gives on p. 51 is erroneous. "The harmonics from any given note [say G] (without taking the order in which they arise but their practical use) are, major third [B], perfect fifth [D], minor seventh [F], minor or major ninth, [A $\flat$  or A $\sharp$ ], eleventh [C], and minor or major thirteenth [E $\flat$  or E $\sharp$ ]. There can be no doubt as to the notes Day means, for on p. 107 he directs F-C, C-G, G-D to be tuned as fifths, and A $\flat$ -C, E $\flat$ -G, C-E, G-B as major thirds, adding that "the intervals are not to be tempered; that is, they are to be tuned quite perfect, without a beat."

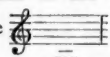
It is easy to show that neither C, nor E $\flat$ , nor A $\flat$ , nor E, nor F, when thus obtained, can ever be harmonics of G. The note A is not defined, so that he may have meant the fifth of D or the third of F. The remaining notes in Day's list, D and B, are only harmonics of G when taken as twelfth and seventeenth of the bass respectively.

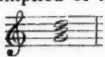
The error of Day's system is, that he disregards the partial tones of all the notes in the chord, except


of that note which he calls the root.\* Hence he cannot explain the minor third, major third, fourth, fifth, minor sixth or major sixth, for none of these are harmonics. He acknowledges this with regard to the minor third, and he calls it therefore "an arbitrary, not a natural third" (p. 54). Yet it is as easy to explain the minor third as any other consonance; the 6th partial of G is identical with the 5th partial of B $\flat$ . The error we have pointed out is by no means peculiar to Day; it is found in Rameau, and in nearly all theorists before Helmholtz. Even now it is constantly repeated by writers who have better opportunities of learning the truth than had Rameau or Day.

The definition of a root which Day gives is inapplicable to a great number of musical chords. It is

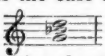
true that in a chord of this form  the bass

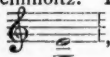
note stands to the other notes of the chord in the same relation as the prime stands to the upper partial tones of the compound note . But,

in chords of any other form, the theorist is compelled to fall back on the notion of implied or imaginary roots. Thus in the major triad  no note is

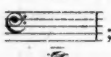
a harmonic of either of the other two. It is true that both G-B and B-D produce the difference tone , but this is a simple tone, and there-


fore does not stand in the relation of a compound tone to its harmonics, as was the case in the first chord.

Again, the minor triad  can have no root according to Day's definition, for B $\flat$  is no harmonic of G nor of D, and G is no harmonic of B $\flat$  nor of D. If the rule will not apply to the consonant triads we need not test it with regard to dissonances. No doubt Day took his theory from Rameau; but Rameau's system, though a great advance on all previous ones, is now completely superseded by the researches of Helmholtz. The relation between two

notes such as , was formerly supposed

to consist in their both being harmonics of

; it is now shown to consist in their both

possessing the same partial tone .

When stripped of its pretended science, Day's theory reduces itself to a series of thirds taken from the scale. Thus the notes he derives from G, namely, B, D, F, A $\flat$ , A, C, E $\flat$  and E, may be separated into two chords, G-B-D-F-A-C-E and G-B-D-F-A $\flat$ -C-E $\flat$ , the former taken from the major scale of C, the latter from the minor. Dr. Stainer has recently developed this method further by building up a series of thirds on the tonic, by which means he gets C-E-G-B-D-F-A and C-E $\flat$ -G-B-D-F-A $\flat$ . The first note of each of these chords Dr. Stainer considers to be the root. He fails, however, to show that the ear perceives any peculiar character or function in this root, which would distinguish it from all the other notes of the chord. Moreover, many chords

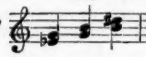
cannot be reconciled with this theory, except by supposing a large number of implied sounds. To take an extreme case, A $\flat$ -C-E $\flat$ -F $\sharp$  is explained by Day and by Dr. Stainer as derived from G-B-D-F-A $\flat$  and D-F $\sharp$ -A-C-E $\flat$ . But it is evident that the notes G, B, D, F and A, which are not in the chord at all, cannot affect our ears in any way. The method of treating a chord of few notes as part of a chord of many notes explains nothing, and has brought much confusion into musical theory. It is far more reasonable to treat every chord as consisting of as many pairs of notes as it contains. Thus A $\flat$ -C-E $\flat$ -F $\sharp$  consists of A $\flat$ -E $\flat$ , A $\flat$ -C, C-E $\flat$ , which are consonant, and of A $\flat$ -F $\sharp$ , C-F $\sharp$ , E $\flat$ -F $\sharp$ , which are dissonant. This method is employed and justified by Dr. Pole in his recent work on the "Philosophy of Music."

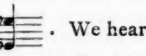
Day did not try to give any theory of "diatonic dissonances": he called them artificial and unnatural (p. 51). Yet the explanation of the affinity of sounds, of consonance and of dissonance, applies to all kinds of chords equally. The so-called fundamental chords are not more natural nor less artificial than any others, and the distinction on which Day insists, that diatonic discords must be prepared while fundamental need not, has been shown by Dr. Stainer to be groundless.

A formidable list might be made of the chords which Day forbids, but we shall only notice one of these, the augmented fifth on the dominant. Mr. Parry says that Day "brought to bear both mathematics and practical experiment to prove" that this chord cannot be used; and Professor Macfarren refers to his arguments as "unanswerable." The "mathematics" are merely some simple arithmetic. He says (pp. 105-6): "It is not generally known that a diatonic semitone, as it is called, is really larger than a chromatic one, which is the case; therefore E $\flat$  is sharper than D $\sharp$ , as the following will prove. Take any given note, say C, as 1, the ratio of the octave is 2, that of the fifth 3, ergo that of the fourth 4; the ratio of the major third is 5, ergo of the minor sixth 6, and of the minor third 8."

D $\sharp$  of B of G =  $\frac{3}{2}$ ; octave below =  $\frac{3}{4}$ . E $\flat$  of G =  $\frac{4}{3}$  and  $\frac{3}{4}$  to common denominator.  
 $5 \times 75 = 375$ .  $64 \times 6 = 384$ .  $75 \times 6 = 450$ .  
 $\frac{375}{450} - \frac{384}{450} = \frac{9}{450} = \frac{1}{50}$  (the ratio of the octave); =  $\frac{1}{50}$ ; ergo, E $\flat$  is  $\frac{1}{50}$  of an octave sharper than D $\sharp$ ."

It is evident that this passage teems with errors. If C be 1, then G is  $\frac{3}{2}$  not  $\frac{3}{4}$ , and all the other numbers are wrong in the same way. It is true that C is to D $\sharp$  as 64 to 75, and the same C to E $\flat$  as 5 to 6. But by multiplying 6 by 75 Day identifies E $\flat$  and D $\sharp$  and gets two different Cs. Again, it is absurd to bring the two fractions to a common denominator and subtract; he should have divided one by the other. What  $\frac{1}{50}$  means here we cannot say, but the minus sign which follows is no doubt a misprint for the sign of division. It is absurd to divide an interval by  $\frac{1}{50}$  to find how often it goes into an octave. He should have found to what power the improper fraction representing the interval between E $\flat$  and D $\sharp$  must be raised to equal 2.

The interval between E $\flat$  and D $\sharp$  may be found much more simply thus. Tune 3 major thirds up from E $\flat$   and also an octave up from

E $\flat$  . We hear that E $\flat$  is the higher sound,

and we see by calculation that it must be so. Three major thirds =  $\frac{3}{4} \times \frac{3}{4} \times \frac{3}{4} = \frac{27}{64}$ , and an octave = 2. Then  $2 \div \frac{27}{64} = \frac{128}{27}$ . Therefore E $\flat$  is sharper than

\* This was first pointed out by Mr. Bosanquet ("Proceedings of the Musical Association," 1874-5, p. 125).

$D\sharp$  by  $\frac{1}{2}$ . To avoid tediousness we will use logarithms to find how often this interval goes into an octave. The log. of  $\frac{1}{2}$  is '01030, and the log. of 2 is '30103 and the quotient is 29'2. . . Hence  $E\flat$  is sharper than  $D\sharp$  by nearly  $\frac{1}{2}$  of an octave, or nearly  $\frac{1}{2}$  of a major tone.

But this is evidently no reason why we may not use  $D\sharp$  as augmented fifth on the dominant G. "To those to whom the above" [his mathematics] "may be unsatisfactory or unintelligible," Day recommends a practical experiment. The following chords are to be tuned in just intonation:



and Day thinks that "the mere sound will, independently of all reasoning, set the question at rest (at least with the hearers) for ever, and put it beyond a doubt that no augmented fifth can be taken on the dominant."

The question has however not been set at rest, and Day's argument will not bear out his conclusion. The chord G-B-F-A7- $D\sharp$  does indeed produce a horrible and unmusical effect; but this is due to the false interval or "wolf" A7- $D\sharp$ . Leave out the A7, and G-B-F- $D\sharp$  sounds perfectly well. Day would no doubt maintain that, whether A7 be heard or not, it is implied in the chord G-B-F- $D\sharp$ ; but on this as on so many other points his views may be regarded as obsolete. The chord G-B-F-E $\flat$  also resolves perfectly well on C-E $\sharp$ , and in melody D, E7, E $\sharp$ , has perhaps a better effect than D,  $D\sharp$ , E.

The pitches which Day assigns to  $D\sharp$  and E $\flat$  are not the only ones possible in just intonation. If we take  $D\sharp$  to mean 8 fifths up (or fourths down) from G, we get a note almost identical with E $\flat$ , the major third below G. The ordinary notation is very ambiguous when applied to just intonation; additional signs have therefore to be used to indicate the exact sound intended.\* The ordinary notation corresponds perfectly to the mean-tone system of temperament, in which the fifth is tuned flat, but the major third just. In this system there is but one  $D\sharp$  and one E $\flat$ , and the latter is sharper than the former by nearly  $\frac{1}{2}$  of an octave. So long as this system was in general use, errors of notation could hardly occur, for they would mean errors of pitch. At present, musicians are for the most part unacquainted with any intonation but equal temperament, and errors of notation are therefore constantly found.

Day asks, "What possible sense could be made of" this chord G-B-F- $D\sharp$ ? The chord is satisfactory in practice, and if it will not fit in with his theory, so much the worse for the theory. We touch here the radical difference between Day's view of musical science and that which now prevails. He tries to deduce from abstract principles what music ought to be: anything he cannot reconcile with those principles he denounces as arbitrary and unnatural. Perhaps that is the best thing he could do under the circumstances. Let us rather take as music what the ear judges to be such, and demand from science an explanation of the ear's decision. There are indeed many rules in music which science cannot explain, but which are justified by experience.

We are therefore unable to join Mr. Parry in the eulogy quoted at the beginning of this article, for we think that Dr. Day misrepresented the natural facts

on which he professed to base his system, that his classification of chords is unnatural and impossible, and that he did not understand the nature of the problems which music offers to science. The theoretic part of his system is valueless, and the practical part has long been superseded by more musicianlike works.

Yet it must be acknowledged that Day appears to advantage beside many of his rival theorists. He is beset by no strange delusions about "chromatic alteration" or "negative harmonics"; and he keeps clear of the Serbonian bog of ancient and mediæval music in which so many have lost themselves. His examples of chords and resolutions are very numerous, and many of them might occur in music. Lastly, his style is so clear and straightforward that his errors become doubly evident, and we are therefore the more surprised to find them still so widely accepted.

#### CHORAL ASSOCIATION.

By J. POWELL METCALFE.

(Concluded from page 11.)

WE will now suppose that the secretary has ascertained what choirs within the district he proposes to occupy are willing to associate—having given all the option of so doing—and that all have been supplied with the number of copies of music they require, being not less than the number of singers they propose to bring to the festival, and that these copies have been paid for on receipt for the ease of the account-keeping; that the three—or more if thought advisable—rehearsals of the home teachers, with such clergy, ladies, and others as can be got to attend, have been duly held at convenient centres and on fitting days (generally, for the convenience of the schoolmasters, Saturdays, morning or afternoon); and that time has been given for the instruction imparted at these rehearsals by the precentor to be passed on to the choirs.

The precise day of the festival will now have to be fixed, in due regard to local market-days and the like—as a rule, within the two or three weeks preceding hay-time and the two or three weeks intervening between the end of hay-time and the beginning of harvest; and the rehearsals of the choirs in groups will now commence. Care should be taken that these rehearsals do not degenerate into mere lessons at which the precentor will be expected to do the work that the home teacher ought to have done: it is not his place to teach the right notes, or that this is a natural and not a sharp; all that should be done before he comes. It will help to check this if a rigid rule be made that the rehearsals be attended by three choirs at least; and as the attendance at two rehearsals only will probably suffice, this rule cannot be considered too hard, unless the distances apart are unusually large.

If possible, let it be arranged that the organist of the church in which it is settled to hold the festival—which, except in very unusual cases, will be that of one of the associated choirs—accompany at each of these rehearsals; and by no means, without special cause, let him be displaced from his organ-stool on the festival-day. It will be quite time enough to find a strange organist when the proper one displays an antagonism that won't be worked with, or—a very much more likely thing—modestly shrinks from assuming responsibilities in mistrust of his powers.

Except in those churches where that most common-sense arrangement has been adopted of carrying the organ-trackers across to the opposite side, so that the organist, instead of being boxed up among his pipes, is so removed as to be able to hear

\* See Stainer and Barrett's "Dictionary of Musical Terms," p. 425.

the tone he causes as others hear it, to aid his choir by his voice and eye, and himself be aided by seeing what is going on around him—except in such favoured churches it will be advisable, rather absolutely necessary, that precentor should be able to see organist's face and organist precentor's face by means of a small mirror fixed above the organ-keys. Let no rehearsal, much less festival, be attempted without this. Let the precentor be firm on this point. Without this simple contrivance there can be no sympathy with his beat, no restfulness, no steadiness. The organist will have to be for ever turning round to look, unless he goes his own way in spite of precentor.

And now, at length, we come to the long-expected festival-day, which has, we conclude, been duly advertised by bill and newspaper. If the gathering of choirs be of no great size, it will be found in every way better to make the afternoon cover all, including the journey to the church of meeting. If for nothing else, it saves that perplexing and expensive dinner; and those who may be able to get away for the half-day might be quite unable to get away for the whole day. But as the preliminary rehearsal will be more for the sake of arrangement of seating and such detail than the practice of the music—which by this time will be, if ever it will be, well known—and as the precentor will wisely be unwilling to fag his voices, half-an-hour will suffice. Another half-hour while the congregation are assembling, and the service itself, will yet leave ample portion of the summer afternoon and evening for return home, even after tea, to the choirs, separate or united.

It will be found a wholesome check upon the singers outside the church, as well as of the very greatest help to the precentor inside, if the members of the several choirs were required to wear a distinctive badge—a small coloured cross or miniature banner, pinned with a safety pin on the left breast, or even a scrap of ribbon in the button-hole, according to the fancy, care, or carelessness of the manager of the choir. A specimen of each, whatever it be, should be sent to the precentor before the festival-day, that he may at a glance know to what choir each singer belongs. The marshalling of the forces is half the battle; the arrangement of the singers is half the festival. To place the better where they can do most good, and the worse where they can do least harm, must be the care of the precentor. This is a delicate duty, this placing of singers; the wise precentor will do it firmly, but with as few words as possible. The particular form of the church will necessarily affect the special arrangement of choirs, so that general rules can hardly be laid down. The surplined choirs, if any, may be placed in front, with the unsurplined behind them; or the unsurplined may be seated before the people facing eastward, the surplined occupying the chancel. The trebles or sopranos will be before the men; the altos, being generally very deficient in numbers, must be so stationed as to tell best; but tenors and basses need not be separated from each other. Choirs will sing better if kept as much together as may be.

One arrangement it would be well always to follow—that is, to seat a band of reliable ladies, sopranos and contraltos, between the people and the chancel, facing eastwards, close to where the precentor will station himself.

Should there be no surplined singers, all will quietly take the places they occupied at rehearsal ten minutes before the hour fixed for the commencement of the service; and, after a voluntary in the same key, the hymn set for the processional will be started on the organ, and sung while the clergy enter in procession and take their places. Should there be surplined

singers, while the unsurplined take their places in church the surplined will repair to the school-room or other place appointed and, after robing, be marshalled for the procession.

Now let us at once understand that the procession is to the precentor the most unsatisfactory part of the whole service; it is, in fact, the only part that he will ever feel to be wholly out of hand, and in which he must trust to mere chance. If there be width enough in the church for four abreast, the best formation is the boys two and two within and their men on each side. The more general formation will have to be two pairs of boys, then two men, as far as may be. The boys must always have men close at hand—firstly, to keep the harmony moderately complete; secondly, to steady the boys. There is no greater mistake than to send the boys by themselves; what between their carelessness and their nervousness, they are sure either to break away into a gallop, or break down altogether. At the head of the procession should be placed a right trusty quartet of voices, who on entering the church should fall back, still singing lustily to the precentor's beat, allowing the procession to pass between them, and ready to fall in again immediately before the clergy. For any awkward corner in the course a reliable man must be told off, who shall both sing and carry on the precentor's beat, taken up directly, or may be from another. These precautions taken, the jangling bells must be stopped, and the organist warned to bring his voluntary to an end in a key that will not grate harshly on the tune that will soon be heard. The precentor may then start the processional hymn, and one verse having been sung standing still, to fix well the time, he may then lead the way to the church.

It is hardly in the scope of this paper to suggest who shall say the service or who shall preach, yet of the first it may be said it is to be hoped that if the incumbent of the church mistrusts his own powers, he will not go beyond the clergy of the associated choirs for a deputy, as if the ancient *accentus ecclesiasticus*—the mere uninflected speech of the church—demanded a skilled singer for its use, or one prepared for the work by a singing-master. And of the preacher may it be requested that if he has nothing more to the purpose of the day to say than what he finds in his encyclopædia under the head "Music (Church)," or exhortation to the people to join in off-hand what the choirs assembled have given so many hours of patient toil to get up, he will think of those poor boys, their long journey and exciting day, and let them off with a really short sermon.

And now let us suppose the festival-day well and happily over, and all expenses connected with it duly discharged, leaving, as it will be sure to do with the economical management we have suggested, a pleasant balance to go on with.

"Nothing succeeds like success," and the secretary will now be astonished to find how the festival-day's proceedings have replaced halting head-shaking and doubtfulness as to the expediency of this or that by congratulations and expressions of oneness of thought, no less for the past than the present. We have had specially in view the two or three earnest neighbours forming their small union for the improvement of their own choirs. Their work is of its very nature unselfish; and that which began with the hope of good at home will soon grow into a desire for the good of others. As church workers they will of necessity be guided in their thoughts by ecclesiastical division, and so their rural deanery will at once occur to them as the proper sphere for the extension of their work. It will be very unlikely that they will find difficulty in obtaining the hearty sympathy

of their rural dean. The rural dean has been placed at his post as a worker, and a worker will always sympathise with work; and the rural-decanal chapter will supply the opportunity to bring forward the question of choral association.

But let the working secretary be on his guard, and on no account allow the reins to be taken out of his hands for the sake of some fancy and theoretical organisation. He is already a secretary by best of all credentials—work done. Let him keep his office, and, if need be, retire on his base, and work on with his two or three true brethren, and wait and watch. Objectors, many and various, doubtless he will have to face, but he is sure too to meet with true men, who will be most grateful to be shown the way of improvement—practical men who, though they might not themselves originate the work, or might, in fact, hold aloof from schemes and theory, will yet heartily fall in with that which they see really working for good. And with these additional members the now rural-decanal union may proceed on its way on the very same lines as ensured success to the smaller organisation.

Yet still onward. Cannot our choral secretary still further extend the good work? Cannot he move the waters in other rural deaneries? Let him see if he cannot get invitations to attend the meetings of neighbouring rural-decanal chapters, there to explain the mode of working he has found to succeed at home. If a man of the right stuff for choral secretary is at hand, let him take up the workings of his own deanery as, if we may so call it, "a separate watertight compartment"; if not, let our secretary offer to carry on the work till such man appear.

It will be found in practice that nothing is more conducive to healthy life in choral organisation than change of ground and circumstance for the festival. If possible, a festival should not be held in the same church two years in succession. It is quite within the range of possibility that a certain amount of heat in the attrition of working may have been elicited that may take more than a year to cool; at any rate, there must be an amount of staleness that will assuredly militate against the desired heartiness and interest among both choirs and the people of the neighbourhood; and though it is not the first reason of existence of choral associations, as a matter of fact choral festivals do excite choral feeling, and it cannot but be well that such advantage should be diffused by change of church.

And a wholesome change of circumstances as well as of ground will be provided if every third year the smaller independent unions could unite in larger festivals, to be held in the nobler churches of the district. If, for instance, the several rural-decanal unions of an archdeaconry could hold festival in the chief church of that archdeaconry. For this the several secretaries and precentors of the different unions would necessarily form the acting committee. There would be many knotty points to be decided doubtless by this committee—Who shall select the music? Who shall be the conductor of the day? Who shall decide the one way that must first be communicated to the precentors in a united rehearsal, and by them transmitted to their home teachers for the further passing on? But if it be from the very first understood that any member of the acting committee is at liberty at any time to withdraw and to carry on his work independently in his own union, leaving it, however, quite open to any of his choirs to attend the larger festival under the management and direction of the remaining members of the acting committee, sufficient elasticity will have been provided to prevent disruption or deadlock.

The afternoon will not be found sufficient for these

larger festivals, as many of the choirs will come from considerable distances, and the rehearsal will have to be much longer and more carefully conducted, and therefore must be held in the morning, that the voices may have time to rest before the afternoon festival service.

These larger meetings doubtless have advantages of their own, and it must certainly be confessed that, as a rule, they are the more popular; but the secretary will go back to his little afternoon meeting in the country village with the feeling that, if there is less display and show, there is certainly more work done in improvement for home service, and with very much less danger and peril to the singers who join.

The improvement of our choirs for home service—that is our aim; by association—that is our means. Let us be on our guard lest the unwise desire for the extension of the means make us lose sight of our rightful aim. Let us look to build rather in compartments, so that the filling of one may not be the foundering of another.

There is still another form of choral association that it will be found most advisable to superadd to the more general, in which whole choirs of very differing powers meet in the united festival service.

It must be borne in mind that a rightly selected service-book will be such as will supply subjects for interested practice to the choir of medium power for some months before the festival-day.

The precentor will probably find it advisable to forbid the yet weaker choirs attempting to get up the anthem or the more difficult parts of the anthem; but there are likely to be one or two choirs in the union to whom the music will present such small difficulty that three or four practices will suffice to make it safe. These, then—the best choirs of the district—will necessarily find far less to interest them in the service-book than the other choirs, and most certainly will find far less to profit them in using it in union with them. And yet the existence and active life of these better choirs is of the greatest choral moment to the whole district. They act as invaluable leaven.

It is for the sake of these better choirs, and the better singers of other choirs around them, that the second form of association is to be so strongly recommended. They necessarily require more advanced music to act on them as the service-book acts on others: and this more advanced music can best be supplied by retaining the service and its preparation as the means to the end, but taking as the anthem one of the many very beautiful small oratorios our own English composers have given us, but which, in spite of their beauty and solid goodness and, we may add, cheapness of publication, are so seldom heard, either whole or in part, where they have best right to be heard, namely, in our churches. The unusual length of "the anthem" of such kind will necessitate an adjustment of the rest of the service, which can best be effected by dispensing with the sermon, and using the legal "Shortened Service."

For many reasons it will be far better that this second association should be kept separate and distinct from the first and more general, both financially and otherwise, even though the same precentor and secretary conduct and manage the business of both, and the singers of the more select take part in the festivals of the larger.

The far simpler way will be for the inner association, if we may so call it, to accept all expenses, and retain the offertory of its services; and no better manner can be devised of employing the balance that remains, when all expenses are met, than appropriating it, with all donations and subscriptions

collected for the purpose, to a fund for the relief in sickness of associates who have sung at services of the association, and have paid a trifling annual subscription by way of attachment. A five-pound note towards a doctor's bill, or to help a convalescent to a breath of sea-air, may come in as a very substantial boon; and the knowledge that all funds realised by the working of the association will be devoted to such excellent purpose will add an additional and special zest to the pleasures derived from brotherly association in congenial enjoyment.

But let the greatest care be exercised as far as possible to exclude all sense of rivalry and jealousy in the working of the two associations. There need not be the slightest clashing, specially if care be taken that the festivals be held at different times of year, say spring and autumn. But great is the ingenuity of some minds in fanning small sparks of difference into flames of antagonism; great the sharpness of some eyes in seeing things in a party colour. But the wise choral-worker will know full well he has to work with things as they are, and not as they should be. He knows that it is a great law of nature that movement, unless all in one direction—even unless all at one rate—produces chafing, produces heat. He welcomes the movement, yet watches and guards against this its attribute, so often of unpleasant consequence. As he strengthens himself in his work so he tries to draw forth true work in others, by calling to mind the foundation-purpose of all—not display, not mere enjoyment, but the improvement of church-music to the glory of God and the edification of the people.

### THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. VI.—MENDELSSOHN (continued from page 15).

HAVING, last month, traced the progress of "Elijah" from the first mention of that work in these letters to the last, we must now go back to the year 1839, and to a part of that year when Mendelssohn was paying a visit to Frankfort. With reference to that time—a perfect holiday—the master wrote to Carl Klingemann in terms of contagious enthusiasm, and worthy of quotation as showing his intense enjoyment of life: "The summer months I recently passed in Frankfort have thoroughly refreshed me. In the morning I worked, then bathed or sketched; in the afternoon I played the organ or piano, and afterwards rambled in the forest; then went into society or home, where I ever found the most charming of all society. This was the mode in which my life was daily spent, and you must add to all this the glorious summer days which followed each other in uninterrupted succession." But while spending his time so happily, Mendelssohn did not omit to take stock of men and things about him in his own shrewd fashion. He found the Frankfort musicians anything save what they should have been—anything, though he does not say so, save what he was. Here is a description occurring in a letter to Fanny Hensel, after some remarks upon the "eccentric Capellmeister Guhr": "Now, is not Guhr a singular being? Yet I can get on better with him than with any other of the Frankfort musicians. He enjoys life, and lives and lets live, but is sharp enough as a director, and beats common time so distinctly that they cannot fail to play to it, as if they were in arm-chairs. But my other colleagues here are so desperately melancholy, always talking of musical critiques, and recognition, and flattering testimonials, and constantly thinking about themselves, and constantly fishing for compliments—but these compliments must be genuine, they even aspire to

outpourings of the heart! This is both provoking and sad, and yet, behind people's backs, they can play as mad pranks as any one." Mendelssohn then goes on to speak of their performances, and shows himself as nobly impatient of perfunctoriness as the horses of Apollo might be of the slow motion of an ass: "At the Concert of the St. Cecilia Association, where I had an opportunity of fairly estimating the state of their music, I felt quite melancholy at the difference between it and our music in Leipzig, for, though it goes on fairly, and sometimes sounds well, still, as a rule, it seems as if they were playing from sheer weariness, or from compulsion, and vastly little of that zeal and love are apparent in the orchestra which so often prevail among us. In fact, when I compare the whole orchestral life here with ours at Leipzig, I feel just as I did when I returned from Düsseldorf and thought myself in Paradise." How the thorough artist who lives in, and for, and by his art, breathes through every word of these extracts! But this is not all. Writing subsequently to Klingemann, respecting an anonymous musician who had thoughts of settling in London, the master uttered words of wisdom as lofty as profound: "I am convinced that it would not be for his benefit were he to assume a position in the world which would oblige him to take an interest in so many things, not only foreign to art, but also adverse to it. A certain number of guineas might accrue to him, but no real gain, either for his happiness or his artistic progress. Formerly I used positively to hate all speculators in art, but now I feel chiefly compassion for them, because I see so few who are at rest. It is a never-ending strife for money and fame, and the most superior talents, as well as inferior ones, are wrecked by it. Highly as I esteem X—, I am by no means sure that he would not make shipwreck on this rock, and even if he did not lose the brightest part of his art, he would certainly have to deplore the best part of his life and happiness, and all for what? The reformation or improvement of great cities, even were they as important as London, is, in fact, either impossible or indifferent. If a man only strives thoroughly to perfect his own being, and to purify himself by degrees from all dross, he is working for all cities alike; and if he does so even in a village, his labours are certain to make their way into the world, and there exercise their due influence." This last sentence should be inscribed in letters of brass upon the desk or easel of every man who follows art.

In September of this year (1839) Mendelssohn was asked to take under his charge, as music-teacher, a talented son of Professor Naumann, of Bonn, and in his reply to the father we, for the first time, meet with his own opinion of himself as an artistic pedagogue. It is by no means flattering, and not more remarkable for sincerity than for the practical sagacity we have so often had occasion to admire: "I should unworthily respond to your confidence did I not communicate frankly to you the many and great scruples which prevent my immediately accepting your offer. In the first place, I am convinced, from repeated experience, that I am totally deficient in the talent requisite for a practical teacher, and for giving regular progressive instruction. Whether it be that I take too little pleasure in tuition, or have not sufficient patience for it, I cannot tell; but, in short, I do not succeed in it. Occasionally, indeed, young people have stayed with me; but any improvement they may have derived was always solely from our playing together, from unreserved intercourse or casual conversation on various subjects, and perhaps also from earnest discussions; all this being rather incompatible with actual teach-

ing. Now the question is whether, in such early youth, a consecutive, unremitting, strict course of discipline be not of more value than all the rest. It also appears to me that the estrangement of your son from the paternal roof just at his age forms a second and not less important objection. Where the rudiments of education are not wholly wanting, I consider that the vicinity of his parents, and the prosecution of the usual elements of study, the acquirement of languages, and the various branches of scholarship and science, are of more value to a boy than a one-sided, however perfect, cultivation of his genius. In any event such genius is sure to force its way to the light, and to shape its course accordingly, and in ripper years will submit to no other permanent vocation. Thus the early treasures of interest then acquired, and the hours enjoyed in early youth under the roof of a parent, become doubly dear. I speak in this strain from my own experience, for I can well remember that in my fifteenth year there was a question as to my studying with Cherubini, in Paris, and I know how grateful I was to my father at the time, and often since, that he at last gave up the idea and kept me with himself." It is much to be wished that those who have the control of young musical genius would bear these words in mind. In most cases where a youth gives evidence of special musical ability he is put into a forcing-pit, and grows up "one-sided"—a musician, no doubt, but destitute of the culture without which every man, no matter what his vocation, goes through life at a disadvantage, as an intellectual cripple. The reproach is often thrown at musicians that, beyond the limits of their art, they know nothing. We cannot deny that there is much truth in the taunt, and, though a good deal of it may arise from causes peculiar to music, much must be attributed to a want of the common sense so well expressed in our last quotation. With such common sense these letters abound more and more as the writer gains experience, and it would be easy to fill page after page, *ad infinitum*, with "words of truth and soberness." But enough, for the present, if one extract, ancient monuments to great men, be given. A certain Herr Pott had been agitating for money, apparently to be expended on a statue of Bach in Leipzig, and to this project Mendelssohn refers: "I have not assisted Pott's undertaking by any musical contribution. If you could only see the detestable proceedings in Germany at present with regard to monuments, you would have given nothing either. They speculate on great men, in order, through their reputation to make a name for themselves, and trumpet forth in the newspapers, while with their real trumpets they make very bad music, 'as deadening as a foggy breeze.' If Halle for Handel, Salzburg for Mozart, and Bonn for Beethoven, &c., are really desirous to form good orchestras, capable of playing and comprehending thoroughly their works, then I shall be delighted to give them my aid, but not for mere stones, when the orchestras are themselves even more worthless stones, and not for their conservatoriums, when there is nothing worth conserving. My present hobby is our poor orchestra and its improvement. By dint of incessant running to and fro, writing and tormenting others, I have at last contrived to scrape together 500 thalers, and before I leave this they must have twice that sum. If the town does this, it can then proceed to erect a monument to Bach in front of the Thomas School. But, first of all, the extra pay."

In the first month of 1840, Mendelssohn, who had all along been desirous of writing an opera and unable to find a libretto, expressed himself very fully upon exigencies which his fastidiousness could never see satisfied. Herr Fürst, of Berlin, had written to

him respecting a libretto he had in hand, and Mendelssohn replied asking to have a look at the *scenarium*, or skeleton of the drama. In response, Fürst good-humouredly twitted the composer with wishing to "raise difficulties from the starting point and bring the child into the world in its embryonic condition." This drew from Mendelssohn an elaborate answer, in which he said: "What deters me, and has always deterred me from the composition of a libretto, is neither the verse, nor the individual words, nor the mode of handling (or whatever you call it), but the course of the action, the dramatic essence, the march of events—in short, the *scenarium*. If I do not consider this to be good and solid, then my firm conviction is that the music will not be so either, nor the whole satisfy the pretensions that I must make in executing such a work, though they may indeed entirely differ from those usually made, and from the demands of the public. But I have long since given up all idea of conforming to public tastes, simply for the reason that it is impossible; so I must follow the dictates of my own conscience now as ever. . . . I would rather never compose an opera at all than one which from the commencement I considered only indifferent; moreover, I could not possibly compose such an one were you to give me the whole kingdom of Prussia to do so. All this, and the many annoyances certain to occur after the completion of a text, if I should not feel disposed to undertake it, render it my duty to proceed step by step, and rather to move too slowly than too hastily. On this account I have resolved, unless we first agree about the *scenarium*, never to beguile any poet into undertaking a laborious work which may after all prove vain. The *scenarium* may be prolix or brief, detailed or merely sketched—on these points I do not presume to dictate; and quite as little whether the opera should be in three, four, or five acts; if it be really good then eight acts would not be too many for me, nor one too few, and I say the same as to a ballet or no ballet. The only question is whether it harmonises or not with the musical and other existing feelings of my nature; and I believe that I am able to discern this quite as well from the *scenarium* as from the finished text, and that is, moreover, a point which no one can decide save myself." Explanatory comment upon these remarks would be like a candle held to the moon. We see through them, with all-sufficient clearness, the conscientious artist who could no more violate his musical principles than desecrate the altars of his faith.

In the letters of this period we get an equally satisfactory, and more curious, glimpse of our composer: "I have to-day made a resolution in which I heartily rejoice and that is, never again to take any part as judge of the prizes at a musical competition. Several proposals of this kind were made to me, and I did not know why I should be so annoyed by them, till I clearly saw that it was, in fact, a display of arrogance on my part, to which I would not myself submit from others, and should therefore carefully avoid setting myself up as a proficient, and my taste as incontrovertible, and in an idle hour passing in review all the poor competitors, criticising them, and, God knows, possibly being guilty of the most glaring injustice towards them. So, I resolved once for all to renounce the office, and feel quite relieved by having done so." Yet another glimpse is supplied at this period of the correspondence, only now we see the master in a wholly different aspect. During 1840 the public mind of Germany, as often before and since, was much excited against France, and the usual crop of patriotic songs at once began to grow and flourish. Among others moved to court the poetic muse on behalf of Fatherland, was a certain

Herr von Zucalmaglio. This person wrote a number of verses in the spirit of our late national anthem, "We don't want to fight," and forwarded them to Mendelssohn for music. The master refers to these as follows: "When you see Herr v. Zucalmaglio, thank him for his packet and the letter I received from him; at the same time (though this is quite between ourselves) I cannot compose music for the songs he sent me. They are patriotic; at this moment I have no taste whatever for such a style of song—they might cause a great deal of misapprehension; and in the present state of things people seem to me to begin to sing against the French at the very moment when they must know the French will not fight them. For such a purpose I have no music." The master felt deeply and consistently about jingoism in music. Thus we find him writing soon after to Klingemann: "The whole town here is ringing with a song, supposed to have a political tendency against the French, and the journals are striving with all their might to make it popular. In the present dearth of public topics they succeed in this without any difficulty, and every one is speaking of the 'Rheinlied,' or 'Cologneise' as they significantly call it. The thing is characteristic, for the first line runs: 'Sie sollen ihn nicht haben, den freien Deutschen Rhein' and at the commencement of each verse is repeated, 'Never shall they have it,' as if this were saying anything at all. If this were at least changed into 'We mean to keep it'—but 'Never shall they have it' seems to me so sterile and futile. There is certainly something very boyish in this idea, for when I actually possess an object, and hold it sure and fast, it is quite superfluous to sing or say that it shall belong to no one else. This song is now sung at Court in Berlin, and in the clubs and casinos here, and of course the musicians pounce upon it like mad, and are immortalising themselves by setting it. The Leipzig composers have brought out no fewer than three melodies for it, and every day the papers make some allusion to it. Yesterday, amongst other things, they said I had also set the song, whereas I never even dreamt of meddling with such merely defensive enthusiasm. So the people here lie like print, just as they do with you, and everywhere else." In another letter the master again refers to this Rheinlied nuisance: "You can have no idea of the fuss they make about it here, and how utterly repugnant to me this newspaper enthusiasm is. To make such a piece of work about a song, the chief burden of which is that others shall not deprive us of what we have got—truly this is worthy of such a commotion and such music. I never wish to hear a single note of it sung when the refrain is always not to give up what you possess. Young lads and timid men may make this outcry, but true men make no such piece of work about what is their own; they have it, and that suffices. I felt provoked to see recently in a newspaper that, besides four compositions on these sublime words which have been produced in Leipzig, one by me had just appeared, and my name was printed, full length; yet I cannot give a direct contradiction to this, for, as regards the public, I am dumb. At the same time Härtel sent me a message that if I would compose for it he would undertake to sell six thousand copies in two months. No, Paul; I won't do it."

At this point begins the correspondence which subsequently led to Mendelssohn's removal from Leipzig to Berlin. As, however, the letters are numerous and important, we must, for the present, reserve their consideration, and pass on to see the master not only criticising another man's work, but expressing himself on the very form of music in which he particularly excelled, and which has become

almost identified with his name. An anonymous composer having sent an overture written in light and fantastic style to Mendelssohn, elicited a reply eminently worthy of reflection. The master said, "If I were to find any fault, it would be one with which I have often reproached myself in my own works; in the very overtures you allude to, sometimes in a greater and sometimes in a lesser degree. It is often very difficult, in such fantastical airy subjects, to hit the right medium. If you grasp it too firmly it is apt to become formal and prosaic; and if too delicately, it dissolves into air and play of sound, and does not become a defined form. This last rock you seem to have split upon; in many passages, especially at the very beginning, but also here and there in other parts, and towards the close again, I feel the want of a musical well-defined form, the outlines of which I can recognise, however misty, and grasp and enjoy. I should like, besides the *Meno allegro*, to see some other more definite idea, and to have it differently worked out; only then, the other rock is too apt to show itself, and the *Thema* appear where there should be nothing but moonlight. In order, however, to give free course to these poetical thoughts, the spirit of entire mastery must hover over the whole (that fact should not become too dry, nor fancy too misty); and it is only where this complete mastery over thought and arrangement exists that the reins may be given to imagination. This is the very thing which we are all obliged, more or less, to digest. I hope you will not be offended, therefore, that I do not find this problem entirely solved in your work either; in your future productions, with which I hope to become acquainted, the connection will, no doubt, be closer, and my critical remarks rendered unnecessary."

It is to be hoped Herr X. did not show this valuable letter to his brother musicians, otherwise the master must have been inundated with compositions in hope of obtaining a like return.

After all this serious business we may as well temporarily part from Mendelssohn when he is in a funny mood. His sister Fanny, with whom he was never tired of joking, wrote to ask about the *tempi* in one of his Psalms, and had for answer the following: "As to the *tempi* in my Psalm, all I have to say is, that the passage of the Jordan must be kept very watery; it would have a good effect if the chorus were to reel to and fro, that people might think they saw the waves. Here we have achieved this effect. If you do not know how to take the other *tempi* wrong, ask G— about them. He understands that capitally in my Psalms. With submission, allow me to suggest that the last movement be taken very slow indeed, as it is called 'Sing to the Lord for ever and ever,' and ought therefore to last for a very long time! Forgive this dreadful joke."

(To be continued.)

#### CHOPIN AND GEORGE SAND.

BY AN OXONIAN.

THE recently published translation of M. Karasowski's "Life and Letters of Chopin" will stimulate English interest in one who holds a unique place among musical composers. Grateful as we are for M. Karasowski's work, we deeply regret that its historic value should be impaired by the subjective bias of the author. Chopin's eight years' intimacy with George Sand is, for anyone who would understand him truly, perhaps the most significant thing about him. M. Karasowski hates George Sand, and his account of the part she played in Chopin's life seems to us at variance with all the facts in our possession. Opinions on so delicate a matter as personal relationship are of little value save when

founded on a just estimate of personal character. Failing to form any such estimate, M. Karasowski has drawn a picture which is unworthy of George Sand and unworthy of Chopin. A cloud of misrepresentation darkens a noble friendship. It will be our purpose to dispel the cloud that the light may shine.

M. Karasowski places his readers at his own standpoint without delay. Here is our introduction to George Sand. We read (p. 258) how Chopin, "finding that his hopes of an ideal union were shattered, to wipe out and forget the insult he had received, threw himself into the arms of a woman who exercised a very pernicious influence over him." One word as to this influence before passing on. Let those, who can, conceive Chopin changed for the better. We, who love him too well to wish him otherwise, gratefully remember that George Sand had a lion's share in making him what he is. A recent author informs us that a good strong assertion becomes a powerful argument, since few readers have the means of verifying its correctness. To this kind of argument M. Karasowski is no stranger. "George Sand," he says (p. 261), "was passionately enamoured of Chopin." George Sand was *not* enamoured of Chopin. We have her own word for it, and her word is final. Let us say at once that George Sand's sincerity is above question. Envy and calumny and hate have had plenty to say about her, but those who have met her face to face know her to be one of the chosen few in whose presence the soul kneels. We must, therefore, reject M. Karasowski's assertion (p. 302) that she attracted Chopin "by the intensity of her love." The *raison d'être* of the attraction is not hard to find. Chopin had an artist's hunger for sympathy, and George Sand, woman and poet, understood him as he understood himself. The depth of his love for her adds one more to the many proofs that love inspired by sympathy is the deepest of all.

About the memorable visit to Majorca, M. Karasowski tells us (p. 265) that George Sand "pressed Chopin to go with her," that Chopin "could not say 'no' to a woman whom he so revered," and that "his friends did not think this journey at all advisable." The fact is that George Sand had made up her mind to winter in the South, for the benefit of her son Maurice. As she prepared for departure, Chopin said to her several times that were he in Maurice's place he would soon be cured. His friends thought him consumptive; they had long wished him to try the effect of a milder climate, and they knew that he would never leave Paris unless drawn away by some one of whom he was fond, and who was fond of him. They accordingly urged George Sand not to discourage the desire which he now so opportunely and so unexpectedly expressed ("Histoire de ma vie," iv., 435-6). George Sand had a keen affection for Chopin's disposition, compassion for his suffering, adoration for his genius. She took him not in place of, but along with her son, and nursed him with maternal solicitude. After this journey came the visit to Nohant, and, as a result of both, Chopin began to find George Sand a necessity to him. Many considerations made the adoption of Chopin into her family a serious question to George Sand. First and foremost came the health and education of her children, who were now the chief interest of her life. After reflection she undertook the charge. "An additional duty in my life," she says, "already so absorbed and overlaid with toil, seemed to me an additional chance for the austerity to which I felt myself drawn with a kind of religious enthusiasm." ("Histoire de ma vie," iv., 455.)

Disinterested devotion appeals in vain to M. Karasowski. He has a *parti pris*, and he presently

startles us with an allusion to Madame de Warens (p. 304) which throws an instructive but unfortunate light upon his general conception of the intimacy between Chopin and George Sand. We are not now surprised to hear (p. 302) that Chopin had "felt some scruples about his illegitimate union,"—that (p. 303) "his moral sense told him he ought to atone for the wrong he had done in taking this woman unlawfully to himself"—that (p. 327) "knowing the strict moral principles of his parents he preferred to keep secret his *liaison* with George Sand." "Conjectures are dangerous things," says Mr. Matthew Arnold, "but they form themselves and visit us whether one will or no." And this "Madame de Warens" view of the case leads irresistibly to the conjecture that M. Karasowski's story from first to last rests upon no more secure foundation than Paris gossip. Our suspicion is wondrously confirmed when we find (p. 306) in Chopin's month reflections against exposing "to the blame, nay, even to the scorn of the strictly virtuous," the woman whom, as Liszt says, he loved even to death. The ring of this "strictly virtuous" recalls Carlyle's story of the man who vilified the sun because it would not light his cigar. The conventional world no doubt saw terrible things in Chopin's association with George Sand, whom they treated as they are wont to treat the apostles of new faith. Prisoned in the letter that kills, and blind to the spirit that gives life, they credited her with no principles because she disowned theirs. The kind of intimacy which M. Karasowski presupposes, even had it been possible for Chopin, was not possible to George Sand. We must love with our whole being, she maintained, or live, come what may, in virgin purity. Union on any other terms is a mortal sin. And, with her, to preach and to practise were the same thing. God, she said, may acquit those who err through ignorance, but not so those who know the ideal and who trample it under foot. We may be satisfied that Chopin was not ashamed of his intimacy with a noble woman, since he had nothing to be ashamed of. "He never suffered me to fall in his esteem," writes George Sand.

M. Karasowski's colouring is of course largely due to his easy-going acceptance of the opinion that George Sand's romance, "Lucrezia Floriani," describes her relations with Chopin. Owing to certain fancied resemblances such as the world has a pardonable eagerness to trace, an opinion gained ground at the time of publication that *Le Prince Karol* was an intended portrait of Chopin. Liszt shared the error, and at a later period even Chopin himself. This gave pain to George Sand. She had previously suffered from the system of identification when the critics confused her husband with M. Delmare. "It is really too easy," she wrote, "to compose the biography of a novelist by transferring the fictions of her stories into the reality of her existence. Imagination does not cost much." M. Karasowski tells us (p. 305) that she "excused herself" for the publication of "Lucrezia Floriani." "Excused" is the wrong word. She corrected the general misapprehension. "This story," she said, "was not a bit like ours. It was altogether the reverse" ("Histoire de ma vie," iv., 468). We need hardly add that Count Stanisla Tarnowski's remark (p. 303) about "an heroic expedient" has not the remotest foundation in fact.

Of the final separation, M. Karasowski writes (p. 307): "In the beginning of 1847, during a violent scene of which her daughter was the innocent cause, George Sand brought about a complete rupture." The fact is that Maurice Sand, now in his twenty-fourth year, found Chopin such a trial to his temper that he

spoke of leaving the home. Chopin's extreme nervous development, characteristic of musicians, made him extraordinarily sensitive; he was devoured by dreams of an ideal which rendered him intolerant of all reality, and his health was deplorable. He was therefore worthy of all forbearance. But if we remember how full of bitterness was George Sand's life at this period, if we remember that her son was her chief consolation, we shall not wonder that she interfered. It was a right purchased by eight years of maternal devotion. Chopin could not brook the interference. He loved too well. "Never," says George Sand, "had a reproach passed between us save once only, alas! the first time and the last. So lofty an affection must needs break, rather than wear itself out in unworthy altercations." ("Histoire de ma vie," iv., 469.) Few pictures in biography are more inexpressibly touching than this of the frail artist, with death in his heart, proudly turning his back upon all that made life possible to him. Chopin is grand in his despair.

M. Karasowski's last touch is in harmony with the whole (p. 307). The "*Histoire de ma vie*" is the best proof of George Sand's feeling towards the "pure and beautiful soul, born to sickness and suffering in this world," who was her "guest during the last eight years of her life of retirement at Nohant under the Monarchy." We have there a portrait of Chopin worthy of the author of "*Consuelo*," and we feel that it tells us more of our musician, as he really was, than anything and everything else which has been written about him. It is a *chef d'œuvre*. One word more. M. Karasowski has told us (p. 264), that George Sand "empoisoned" Chopin's later life. Franz Liszt thinks differently, as readers of the "*Vie de Chopin*" will remember. "Happy, even in the hour of anguish, he to whom God has given a soul worthy of love and of sorrow," writes Victor Hugo. And those who have not our faith in Victor Hugo's paradox, must admit that without the love and the sorrow Chopin would have given us very different music. Many years ago Mr. Frederic Myers expressed the genius of Orpheus in one exquisite line: "He wept his soul in song." Let this be our last thought of Chopin.

[NOTE.—The works referred to in the preceding article are "Frederic Chopin: His Life, Letters, and Works," translated by E. Hill, from the German of Moritz Karasowski. William Reeves, London, 1879. "*Histoire de ma vie*." Par George Sand. Calmann Lévy, Paris, 1876.]

UNDER the heading of "Music at Lambeth Potteries," a morning contemporary publishes a long account of a concert given to the workmen engaged at Messrs. Doulton's establishment, about 700 persons, representing the various degrees of mechanical skill required in the ceramic work there carried on, being assembled. Having given concerts at low prices to the poorer classes in various parts of London, it occurred to Mr. Bethune, the Director of the recently-formed "Society for the Entertainment of the People," that it would further the cause if some of the great employers of labour in the metropolis would give a free performance to their workpeople; and this idea being warmly responded to by Messrs. Doulton, in the huge workshop, properly warmed and lighted for the occasion, this interesting gathering took place. We have already made some remarks in these columns upon the kind of compositions which should be chosen for "People's Concerts," and are glad to find that those who have the direction of the Society above mentioned are beginning to understand that even popular audiences cannot all be treated alike. For instance, we are told that "in a West-

minster slum, or in a school-room on Snow Hill there is an evident desire to 'guy' the performance at the first opportunity," and that "a titter is always ready at the slightest hitch." Apart from this, the instrumental music must not be of too elevated a character, and the songs must be in consonance with the limited sympathies of the auditors. On the contrary, an assemblage of orderly working men will even accept with pleasure music far above their comprehension, as an instance of which we may mention that the concert above referred to commenced with a Quintet by Mozart, and that the programme included a piece by Chopin, and excellent songs rendered by well-known vocalists, Signor Randegger presiding at the pianoforte. Whilst admitting, then, that the lower classes must be led, and not driven, to the enjoyment of the best music, let it be understood that it is no more necessary to give them bad compositions than to feed infants upon unwholesome food, because it is not of the kind upon which they will thrive in after years. Experience only can teach these truths, and it is gratifying to find that the "Society for the Entertainment of the People" is gradually taking this lesson to heart.

SEVERAL correspondents have recently asked us to furnish particulars respecting the life of Hermann Goetz, and we wish it were possible to gratify them to the fullest extent. Anything like a satisfactory record of the lamented young composer's too short career has however yet to be written, necessarily by some one who was either a personal friend, or who now has access to peculiar sources of information. The main facts of Goetz's uneventful life are understood to be correctly given in M. Arthur Pougin's supplement to Fétis's "*Biographie Universelle des Musiciens*," and these we now transcribe for the benefit of our querists. Hermann Goetz was born at Königsberg, December 7, 1840, and began his serious musical study at a later period than usual with those who are destined composers. His first master was Köhler; but on entering the Stern School at Berlin he was placed under Von Bülow and Ulrich. At the age of twenty-three he obtained a place as organist at Winterthur, and not long after removed thence to Zurich, where, in a similar capacity, and as teacher of the pianoforte, he remained during the rest of his life. The time not spent in earning a living was devoted to serious composition, and several of his instrumental works were publicly performed before the production of an opera, "*The Taming of the Shrew*," at Mannheim (October 11, 1874), made him famous. Subsequently Goetz composed a Symphony in F, and had written all but the last act of a second opera ("*Francesca di Rimini*") when he died of consumption at Hottingen, December 3, 1876, having nearly attained the fatal age of thirty-six. The unfinished opera was completed by Frank from sketches left by Goetz, and has since been published, together with several works of interest and value which the composer himself had not, through want of opportunity or other reason, given to the world. Among these are Psalm cxxxvii., "*By the Waters of Babylon*," "*Nenia*," the Symphony, and the Pianoforte Quintet in C minor.

ON many occasions we have called attention to the variations in the several editions of standard works, and pointed out the difficulties which many amateurs experience in determining how certain passages should be played. One of Beethoven's Sonatas, for example, has lately come before us in which the composer's harmonies have been boldly altered; and we could also adduce an instance in a well known piece where the rhythm has been temporarily changed, to

accommodate what has been presumed by the editor to be a superfluous note in one bar. Some alterations which come strangely upon those who have been trained upon the traditional method of rendering these passages may of course be engraver's errors, but those we have mentioned must assuredly be new readings. Glaring as are these instances of tampering with the compositions of the great masters, we should not have resorted to the subject but for an example of its effect upon the auditors of a classical concert during the past month. Much has been said about the educational effect of the "Analytical Programmes" now supplied to the audience at high-class concerts, the hearers being thus enabled to follow the principal themes of each composition; yet we cannot but think that when—as was the case at the performance referred to—the leading subject is printed in the book in one way, and the pianist plays it in another, a student, so far from gaining any knowledge on the subject, must be thrown into a state of inextricable confusion. We do not wish here to discuss which reading is the more correct—no doubt the author of the book and the pianist could supply us with very good reasons for their disagreement—but we do think that the writer of an "Analytical Programme" should be duly informed by the executant of the works therein named which edition she favours.

EVERY encouragement should be given to those few self-denying individuals who devote themselves to further art for art's sake alone. We have often referred to the announcements of musical professors—of whom nobody before had ever heard—in which they proclaim their ability and readiness to teach for a few shillings, and in an incredibly short space of time, that which would be comparatively expensive and laborious if studied under those who have made a name before the public. And now we read the advertisement of a benevolent musical instrument maker, who tells us that he is "determined to help the ever-increasing love of music by offering a splendid celestial-toned concertina, melodious and rich, at the price usually charged for a concertina that is merely a child's toy." Without stopping to inquire whether any person besides the maker has pronounced this instrument to be "celestial-toned," we cannot but tender our thanks to the advertiser, who by telling us that the concertina will be "despatched upon receipt of P.O.O., payable at the G.P.O.," and that "no coupon or other humbug is required," is evidently desirous that everybody musically inclined shall benefit by his generosity. But respecting the time it would take to play upon this instrument we are left somewhat in doubt. He certainly says, "Send early, and be able to play by Christmas;" but as the paper in which we read this advertisement is dated "December 28," we presume that he must mean by next Christmas. We should also be inclined to ask why, if these instruments are expected to be "sold in thousands" at 7s. 6d., the "retail price" should be 15s.? Would it not "help the ever-increasing love of music" to fix the price which is *not* to be paid at a higher mark—say a guinea?

ANYBODY desirous of devoting himself earnestly to music, either as a profession or a mere accomplishment, can have no difficulty in the present day in finding an "Academy" or, if he prefers it, a "Conservatoire" at which to enter himself. In the olden times professors of the highest standing, in addition to giving lessons at private houses, used to receive pupils at their own residence, some being employed in the only recognised musical institution of the day—

the Royal Academy of Music. Now, however, houses are converted into "Academies," the resident professor being the "Principal"; and no student is admitted without undergoing an "examination" as to his or her qualifications. When therefore we hear pupils boast that they are from "the Academy," we really cannot tell where they have received their education; and indeed we may even say that they often scarcely know themselves. Of course there can be no possible reason why a professor should not turn his house into a musical institution, over which he may reign supreme, and engage professors to teach the various branches of music; but what we particularly desire is that the public should fully understand that these are merely the private speculations of individuals, and not representative bodies, like the Royal Academy of Music and the National Training School. We have every respect for the manner in which many of the colleges referred to are conducted; but it is absolutely necessary that a line should be drawn between an Academy which elects its own Principal, and one in which the Principal elects himself.

EXAMPLES are not unknown of distinguished men amusing themselves by gathering together under one cover, or, in cases of great eminence, several covers, all the abuse that has been flung at them through the press. The occupation, probably, has its uses and its charms. It may prove corrective of a tendency to undue inflation (it may at the same time act in a precisely opposite way); it would without doubt reduce an exalted idea of average human nature to the level of truth, and, in each instance, place on record the wonderful ingenuity of the vituperative mind. It is to be hoped that Richard Wagner, or one of his faithful disciples for him, is doing this thing in the intervals of severer labour. If so, the result cannot fail to prove both curious and astonishing, since no one more than the poet-composer of Bayreuth has been a mark for the species of missile he himself knows so well how to fling. Meanwhile, an idea of the wealth of such a collection may be gathered from the pages of our French contemporary, *L'Art Musical*. Whenever reference is made in them to Wagner a new epithet starts up, and it might long ago have been supposed that the writer had exhausted his vocabulary. But he still goes cheerfully on, and is even prodigal of "hard words," as though the stock were large as ever. Thus, in a recent paragraph a few lines long, Wagner was called, with reckless extravagance, "Son Irréfragabilité," "Sa Myosotabilité," and "Sa Gallophobilité." We are curious to see what terms remain behind for future use.

#### CARL ROSA OPERA COMPANY.

THE season of Opera in the language of our country was inaugurated at Her Majesty's Theatre on the 10th ult., and with every prospect of that continued success which has hitherto attended Mr. Carl Rosa's laudable efforts to convince us of the perfect adaptability of English words to the lyrical drama. Wagner's "Rienzi" (produced by this company last season) was the Opera chosen for the occasion, and introduced to us Herr Schott, from Hanover, in the principal character. Unquestionably the high qualifications of this artist as an actor partially compensate for many of those vocal defects observable even when he made his *début* in the concert-room at Herr von Bülow's Recitals last year. His powerful voice is scarcely under that control essential for the due rendering of those *cantabile* phrases which so decisively test the singer's art, and his intonation is often extremely defective; but, by his noble bearing and well-trained dramatic action, he won his way with the audience, and may doubtless be heard to greater advantage in other parts during the season. In the character of *Irene*, Mdlle. Lido, who made her first appearance on the English

stage, created an impression of the most favourable kind; and the same may be said of Miss Annetta Albu, who, in the very small part of the *Messenger of Peace*, sang with a refinement and certainty of intonation which augurs well for her future career. Miss Josephine Yorke materially enhanced her reputation by her excellent singing and acting as *Adriano*; and the other principals and chorus exerted themselves with such success as to realise, on the whole, one of the best performances of "Rienzi" yet given by this company. The production of M. Ambrose Thomas's "Mignon" (the English version by Mr. Arthur Matthison) is likely to prove one of the principal attractions of the season: Miss Julia Gaylord, who enacts the heroine, giving us so perfect a representation of this interesting part as effectually to enlist the sympathies of her hearers. Indeed, we scarcely know whether to award the greater amount of praise to her singing or her acting, so thoroughly and truthfully has she studied every portion of the character, both histrionically and vocally. Miss Georgina Burns, too, was highly satisfactory in the showy music allotted to *Filina*; Madame Dolaro was fairly good as *Frederick*; Mr. Joseph Maas elicited well-deserved applause throughout the somewhat arduous part of *Wilhelm*—both his voice and style evidencing that marked improvement which can only be acquired by stage experience—and the subordinate parts (especially that of *Laertes*, the actor, most amusingly played by Mr. Charles Lyall) were everything that could be desired.

Hermann Goetz's Opera, "The Taming of the Shrew," produced on the 20th ult., makes us regret that (as in the case of Bizet's "Carmen") the early decease of its composer should have robbed the world of one who, both in this and the now published Opera, "Francesca di Rimini," has conjured up such bright hopes of future excellence. Although performed last year at Drury Lane Theatre, Mr. Carl Rosa may be said to have introduced the Opera for the first time to an English audience; for on the occasion referred to the execution of the work was scarcely good enough to direct attention to its merits. At Her Majesty's Theatre, however, every attention has been paid to the minutest details, and there can be but little doubt that it will now take a high place amongst the modern contributions to the lyrical stage. Considering that an adaptation—or "arrangement" rather—from the original "Taming of the Shrew" was made in German for musical purposes, and that this had afterwards to be translated into English, it can scarcely be expected that much of Shakespeare is left in the present version; but the difficult task of rendering the words into our native tongue, whilst sympathising throughout with the music, has been excellently performed by the Rev. J. Troutbeck, who on many similar occasions has proved his fitness for such an undertaking. Although many characters are very wisely omitted, and others made but little of, the spirit, at least, of the well-known scenes with *Katharine* and *Petruchio* has been carefully preserved; and in the construction of the book ample opportunity has been given for varied and effective musical illustration. Hermann Goetz was no frivolous worker in his art. Earnestness of purpose is apparent throughout his setting of this *libretto*; and if occasionally this earnestness leads him to think out his music apart from the situation it should colour, the motive which prompts it may be pleaded in partial extenuation of the fault. Melody prevails throughout the Opera, but scarcely of a kind which can be borne away to our homes. Popular, therefore, the work may never be; but its claim to be accepted as the conscientious production of an artist rich in natural gifts will at once be admitted by musicians. The orchestration throughout is not only remarkable for variety of colour, but so skillfully woven in with every vocal phrase as to form an integral portion of the composition. It is the fashion now to say that Wagner and Gounod (certainly two of the greatest musical thinkers of the day) have formed the style of most of our modern composers; and we see that even Goetz has not escaped this imputation; but, except inasmuch as every artist is, and should be, influenced by the existing art of his time, we cannot see any imitation of either of these composers in the music of the "Taming of the Shrew." The great objection that we find in the composer's treatment of the text is the want of contrast in the music assigned to the various characters, the concerted pieces, especially—full of melodic phrases

and admirably constructed—often moving onwards as if they were played by instruments, instead of being uttered by voices. This, of course, detracts from the dramatic interest in many places; and some of the most artistic numbers, therefore, engage the attention of the few rather than the many. Space would not permit of our citing the names of even the best amongst the several good pieces in the Opera; but we may mention the Overture—which although scarcely applicable to a comic Opera, is well constructed and finely instrumented—the opening Serenade with the following Chorus; *Katharine's* song, "I'll give myself to no one" (encored); the finale to the second act; the whole of the music in the lesson scene—especially that portion in which the notes of the scale are made to fall upon the corresponding letters—the bustling music of the "taming" scene, which is, perhaps the most appropriate in the Opera; and the charming song of *Katharine* in the last act, written especially for Miss Hauk by the composer only a few days before his death. Of the general execution of the work we must speak in the highest terms of praise. Miss Minnie Hauk was just the *Katharine* that Shakespeare must have imagined; and when we also say that she thoroughly fulfilled every demand made by the composer upon her vocal powers, it may be imagined that she created a success equal, if not superior, to her *Carmen*. Not only the shrewish portion of the character was excellently acted, but those subtle and varied phases of the part, too often passed over by mere ambitious vocalists, were so faithfully realised as to make the entire performance one of remarkable and exceptional merit. Mr. Walter Bolton, both in his singing and acting as *Petruchio*, created a highly favourable impression upon the audience; Miss Burns sang the music of *Bianca* with much intelligence, especially in the lesson scene; Mr. Packard was exceedingly good as *Lucentio*, Mr. Snazelle made an excellent *Baptista*, Mr. C. Lyall was irresistibly comic as the *Tailor*, receiving *Petruchio's* kicks with obsequious civility, and Mr. Leslie Crotty (*Hortensio*) and Mr. T. Law (*Grumio*) gave much effect to all the music allotted to them. The chorus was admirable throughout; and Signor Randegger (who, in consequence of Mr. Carl Rosa's indisposition, has hitherto assumed the post of Conductor, occasionally assisted by Mr. John Pew) directed the Opera with much skill and judgment.

#### ROYAL ALBERT HALL CHORAL SOCIETY.

A LARGE audience assembled at the Royal Albert Hall on the 22nd ult. to listen to the performance by the above Society of two works of a religious character which it is extremely interesting to place in juxtaposition—viz., Verdi's "Requiem" and Rossini's "Stabat Mater." The two conveniently occupy the time allotted to an evening performance, while affording an opportunity to the amateur of comparing the styles of two modern composers, of whom the one may be said to have been the founder of the Italian romantic school, and the other to be its present most gifted representative. There is no need now to enter again into the relative merits of these two compositions, each remarkable in its way, this having been repeatedly done on previous occasions. We may say at once that the performance we speak of was, both as regards chorus and orchestra, a highly satisfactory one, fully sustaining the high standard which, under the leadership of Mr. Barnby, this Society has attained.

The solo portions in both works were distributed between Misses Anna Williams and De Fonblanque, Mr. E. Lloyd and Herr Henschel. Among special effects produced in the "Requiem" may be instanced the "Recordare," well rendered by the two ladies, the "Ingemisco" for tenor solo, and the grand "Sanctus" for the full choir. In the "Stabat" Mr. Lloyd created quite a *furor* by his fine singing of the "Cujus animam," one of the most popularly known numbers of Rossini's work, the other solo vocalists named acquitting themselves likewise in a most efficient manner. Mr. Barnby conducted with his usual care and precision, Dr. Stainer presiding at the organ. The "Messiah" will be performed at the Society's next concert, on the 11th inst.

## MONDAY POPULAR CONCERTS.

We have still briefly to refer to the concluding Concert of last year (Dec. 22), of which we were only able to cite the programme, as previously announced, some changes having taken place in the latter as regards the solo pieces actually performed. These were Chopin's Ballade in G minor, rendered by Mdle. Janotha in the true vein of the composer of universal grief ("Weltschmerz," as the Germans of the Heine period would have said), and of course "encored"; and Beethoven's oft-heard, and, let us hope, oft-to-be-repeated, Romance in F major for violin (Op. 50), played with exquisite feeling and grace by Madame Norman-Néruda, accompanied on the pianoforte by M. Zerbini, who delivered himself of his important part in an efficient, though somewhat matter-of-fact manner. Vocal soli by Handel and Henry Smart were well rendered by Mr. Frederick King.

A prominent feature of interest in the programme of the opening Concert of the new year (the 5th ult.) was the introduction, for the first time in public, of a posthumous Quartet in E flat for stringed instruments, by Mendelssohn. Whatever may be said of the propriety of reviving an early work, deliberately withheld from publication by its eminently self-criticising composer, there can be no doubt that in the present instance his reputation can only be enhanced by the disclosure. Not that the quartet in question, composed by a child of fourteen, represents, as yet, the individual Mendelssohn, such as we know and love him. It is the work of an artist still feeling his way amidst the powerful impressions received from the works of Haydn, Mozart, Weber, and Beethoven; while every now and then honest old Zelter's face looks at us through the music full of pride and satisfaction in his precocious pupil. Nevertheless, the quartet, as a whole, is a masterpiece of the particular form to which it belongs, and any one knowingly listening to it as the work of a beginner must feel that the next step of its composer will be the complete emancipation of his own individuality. The quartet opens with a vivacious and well sustained Allegro, followed by an Adagio which in its broad melodiousness offers frequent opportunities to the first violin for the display of *cantabile* style. The Minuetto, which succeeds, is trivial, and indeed scarcely in keeping with the dignity of the rest of the movements, whereas in the finale the boy of fourteen evidences so perfect a mastery over the intricacies of the fugue, of which the movement consists, that we are inclined to agree with those who hold that certain few individuals may claim the acquisition of form in their particular art as their birthright. The quartet was played—or in operatic language "created," this being the first occasion of its performance—by Madame Norman-Néruda, MM. L. Ries, Zerbini, and Piatti. The instrumental solo performances were Chopin's Polonaise in F sharp minor, admirably played by Mdle. Janotha, and Mendelssohn's Tema con Variazioni, for pianoforte and violoncello, in which the lady just mentioned was associated with Signor Piatti, the latter being distinguished during the evening by special plaudits, signifying the satisfaction of the audience at the reappearance of this eminent artist at these Concerts after his recent indisposition. Herr Henschel was the vocalist on this occasion, and gave with much effect songs by Schumann and Brahms, accompanied on the pianoforte by M. Zerbini. Haydn's Quartet in C major (Op. 33, No. 3) concluded the interesting programme, the executants being the same as those who took part in the previous quartet.

At the second Concert (given on the 12th ult.) Signor Piatti introduced, for the first time here, a Sonata in E major (Op. 8) by Giuseppe Valentini, an Italian composer who flourished in the first half of the past century, but of whose numerous compositions, chiefly for stringed instruments, very few are now extant. The Sonata, for the resuscitation of which musical amateurs are indebted to Signor Piatti, is said to have been written for the violin or the violoncello *ad libitum*, and is, indeed, well suited to either instrument. We confess, however, that apart from the historical interest attaching to it, and the admirable rendering it received at the hands of so consummate an artist, we were not greatly impressed with either the depth of thought or the originality of treatment displayed in the composition in question, exception being made in the *largo*, which is full of melodiousness, and includes some very interesting effects. Signor

Piatti, who surmounted the numerous intricate difficulties involved in the performance of the Sonata with the ease and grace to which he has long accustomed us, had also skilfully supplied the pianoforte accompaniment, founded upon the figured bass merely indicated (according to the practice of the time) in the original. Mdle. Janotha again presided at the pianoforte, and was greatly and deservedly applauded in her rendering of Beethoven's "Thirty-two Variations on an Original Air," in C minor. Miss Damian, a young lady possessing a genuine contralto voice and some good schooling, made her *début* here on this occasion, and met with a very encouraging reception in her delivery of Beethoven's "Creation's Hymn" and Schubert's "To the Lyre." The Concert opened with Schubert's String Quartet in A minor (Op. 29), and concluded with Haydn's Quartet in D minor (Op. 42), the latter being one of the two works of this kind by the fertile composer which were introduced for the first time at these Concerts at the beginning of the present season. The artists associated in the rendering of the Quartets named were Madame Norman-Néruda, MM. L. Ries, Zerbini, and Piatti.

On the third evening of the month (the 19th ult.) the Concert was inaugurated by a fine performance of Beethoven's String Quartet in F minor (No. 11 of Op. 95), a work emanating from the second of the composer's three recognised periods of artistic development, and one most characteristic of his unique individuality. Frequenters of these Concerts are already familiar with the manifold beauties of this quartet, of which the present was the tenth performance. The executants were Madame Norman-Néruda, MM. L. Ries, Zerbini, and Piatti. Instrumental soli were contributed by Mdle. Janotha and Madame Norman-Néruda, the former playing, as at the previous Concert, a Ballade by Chopin (in A flat), and the eminent lady-violinist giving an admirable interpretation of a Sonata in D major (Op. 5, No. 1) by Corelli, himself one of the most remarkable violin players of his time (he was born in 1653), and equally important as a composer for the instrument. Mozart's Pianoforte Trio in B flat major, a composition characterised throughout by melodiousness and transparent clearness of construction, formed the concluding number in the programme, the performance, at the hands of Mdle. Janotha, Madame Norman-Néruda, and Signor Piatti, leaving nothing to be desired. Mdle. Anna Schauenburg was the vocalist, and in songs by Beethoven and Geyer displayed a fine alto voice of considerable range, her delivery being, however, wanting in artistic sympathy, a fact which may have been partly attributable to nervousness consequent upon a first appearance. M. Zerbini conducted.

The fourth and final Concert of the month (the 26th ult.) was rendered special by the fact of Dr. Hans von Bülow having been the pianist, he having already previously appeared, for the first time this season, at the Saturday afternoon Popular Concert of the 17th ult. On that occasion the versatile and in many respects unrivalled artist gave, as his solo performance, Bach's Suite Anglaise in D minor, one of six similar pieces composed by that master. Dr. von Bülow's special qualifications for the interpretation of Bach's music are well known, and were again displayed on the present occasion in such a manner as to elicit the most enthusiastic applause. Other numbers of the programme in the performance of which the great pianist took part were Beethoven's Pianoforte Trio in B flat (Op. 97), and Schubert's Rondo in B minor (Op. 70), for pianoforte and violin, the part assigned to the latter instrument being finely rendered by Madame Norman-Néruda. At his second appearance, already referred to, Dr. von Bülow played Beethoven's Sonata in C minor (Op. 111), his interpretation being again characterised by the somewhat obtrusive individualism, of which we have already spoken on previous occasions, in connection with the artist's rendering of the music of the composer in question. Dr. von Bülow also played, in association with Signor Piatti, Beethoven's Sonata in G minor for pianoforte and violoncello, and, in conjunction with Madame Norman-Néruda, MM. Zerbini and Piatti, Rheinberger's Pianoforte Quartet in E flat (Op. 38). It need scarcely be added that the reception accorded to the eminent pianist was again of the most enthusiastic kind.

The Concert opened with Haydn's Quartet in E flat (Op. 20, No. 1), played here for the first time. Miss Aylward was the vocalist.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

If the Committee of this Society were possessed of a desire to indicate in the clearest manner the comprehensive nature of its operations, the programme of the Concert given in the Shoreditch Town Hall, on the 27th ult., was admirably qualified to fulfil that object. Of rarely performed works by the great masters there were Handel's "Utrecht Jubilate" and Beethoven's "Calm Sea and Prosperous Voyage"; classical orchestral music was represented by Mendelssohn's Italian Symphony; and the modern German school by Schumann's "New Year's Song" and Brahms's Rhapsodie (Op. 53). In this list, every one of genuine musical feeling might have found something to suit his individual tastes. The "Utrecht Jubilate" of Handel was recently reviewed in these columns, and its merits need not again be discussed. The massive "Gloria" was performed at the Handel Festival of 1874, and more recently at a Sacred Harmonic Concert; but the work in its entirety has not been heard in public for many years. The thoughtful and unobtrusive additional accompaniments of Robert Franz were used at the Shoreditch Concert. The work was well, but not perfectly rendered, a lack of spirit characterising the performance. Ample amends were, however, made in the "New Year's Song," Mr. Prout's choir singing magnificently throughout this beautiful but far from easy work. Full justice was likewise rendered to the brief but sublime composition of Brahms, in which the genius of the German musician shines as clearly as in any of his larger works. Madame Enriquez sang the solo parts in this fragment with artistic earnestness, only needing a more sympathetic quality of voice to be entirely satisfactory. The other principal vocalists of the evening were Miss M. Jones, Mr. B. Davies, and Mr. F. Ward. Not the least enjoyable feature of the Concert was the playing of the orchestra in Spohr's Overture to "The Last Judgment," Auber's "Zanetta" Overture, and the Symphony. The final Saltarello in Mendelssohn's work was given with a vigour and spirit not easily to be equalled.

THE production of a new comic Opera, by Messrs. W. S. Gilbert and Arthur Sullivan, entitled the "Pirates of Penzance," at the little town of Paignton, on the south coast of Devon, would assuredly excite our wonder were we not informed that, in the absence of the author and composer, a performance of the Opera in the metropolis is not deemed advisable, that Paignton is considered sufficiently out of the way to prevent the probability of many Londoners being included amongst the audience, and that a single representation of an English literary, dramatic, or musical work in any part of this country is absolutely necessary to secure for the authors a legal copyright. Our readers will, we are certain, be glad to know something of the merits of this latest production of our popular librettist and composer, and we therefore extract the following from the *Paignton and Newton Directory* of December 31 last:—

A new and original comic Opera by Messrs. W. S. Gilbert and A. Sullivan, entitled "The Pirates of Penzance, or Love and Duty," was produced at this theatre yesterday (Tuesday), and met with an enthusiastic reception. So far as we can judge from a first performance it bids fair to rival "H.M.S. Pinafore" in popularity. "The Pirates of Penzance" is in two acts and two set scenes—the first scene representing a cavern by the sea-shore, which stands throughout the entire act, and the second the ruins of a picturesque chapel by moonlight. The plot—a compound of whimsical absurdities—is well described as a satirical burlesque upon the conventional romance of buccaneering, and the sentimentalities of the pirates' career on the stage and in fiction. The hero, *Frederick* (Mr. Cadwalader), has been apprenticed, much against his inclinations, to the profession of a pirate, by mistake for that of a pilot, and when the curtain rises his articles are on the eve of expiring, and he is looking forward to his becoming an honest member of society, and an uncompromising foe to his former associates, simply from his predominant sense of duty. The only woman he has yet seen is his nurse *Ruth* (Miss Fanny Harrison), to whom, on her assurance that she was a fine woman years ago, and whose love for him has been accumulating forty-seven years, he pledges his faith conditionally, merely promising that if he finds she is really a fine woman her age shall be no obstacle to their union. However, he presently sees another woman more to his taste, in the person of *Mabel* (Miss Petrelli), one of the many daughters of the *Major-General* (Mr. R. Mansfield),—a most eccentric individual, somewhat after the pattern of the *First Lord* in "Pinafore"—who appears on the scene with her

sisters. Of course, *Frederick* and *Mabel* fall in love at first sight, and the pirates severally claim the sisters as their brides. Their father comes in search of them, and, taking advantage of the pirates' sentimental respect for "orphans," whom they "often" meet with and never harm, himself claims to be an orphan, on which the pirates are moved to tears, and allow him and his interesting daughters to depart, accompanied by *Frederick*, who informs the pirates that his sense of duty will impel him to compass their destruction. On the rising of the curtain in the second act, the *Major-General* is discovered in the ruins of the chapel among the tombs of his ancestors "by purchase," lamenting the deception he has practised on the credulity of the pirates, and the dishonour he had brought on the family name of "Stanley." Then follows a scene between *Frederick*, *Ruth*, and the *Pirate King*, in which the nurse explains to *Frederick* that, as he was born on the 29th February, his articles would not expire until his 21st birthday, and, consequently, having only had some five birthdays, he has many more years to serve the pirates, and his predominant sense of duty being appealed to, he reluctantly determines to rejoin the pirates. The *Major-General* confesses his falsehood, and a conflict takes place between the pirates and the authorities who arrive to capture them, and with some very effective concerted music the opera terminates. We are sorry that time does not permit of our giving more than the above meagre description of the story, which is exceedingly funny, and of the music we can speak in the highest praise. The airs are catching, and the concerted pieces are well worthy of our most popular English composer (Mr. Arthur Sullivan). We congratulate the talented author and composer on another brilliant success.

A correspondent of the *Daily News* gives a long account of the production of this Opera at the Fifth Avenue Theatre, New York, on the last night of the old year. "Author and composer," he says, "were repeatedly called before the curtain; nearly all the principal songs and choruses were demanded a second time, and the jokes are already in everybody's mouth."

THE tenth Annual Literary and Musical Festival at Oswestry, which was held in the Powis Hall, on the 5th ult., was in the highest degree successful. Lord Newport made an excellent President of the morning meeting, and in the evening Mr. Leslie (who was accompanied by Mr. Barnby) delivered an eloquent address. In the course of his speech he said:

It is quite clear that music must become the most popular of the arts, because it is not given to every one by nature to paint a picture, but to almost every one a very little instruction to cultivate the voice, so that he or she may take part in the performance of the works of the great masters; and this must eventually carry music to the head of all the arts, and that which will be the greatest boon to a large part of the population of this kingdom. There is no question about the position music is taking in this district, because the results of the Musical Festival in September fully showed that what I have told you for three successive years I have proved by practice can be done, and a very fine performance it was, and most delightful to me, and satisfactory. I now throw out a challenge. I mean to say that I am ready to meet any choir from any town in England with a picked choir from this neighbourhood—(loud cheers)—and I only wish we could induce our friend Mr. Barnby to bring down some of his Albert Hall Choral Society. He would probably beat us, but that does not matter. That would show that we have something to learn. The result of my experience is that I never learnt anything by success, and all the experience I have earned has been by failure. That must be encouraging to a great many competing here. Now you know that the result of the Festival has been such that we have been able to start a school of Elementary Music, throwing wide our portals for the admission of every one who lives here and about here, at a very small expense to them, giving them the best tuition we have for miles around. When I tell you that the national and denominational schools are offered lessons for the children at one halfpenny per lesson, and that the working men and working women are offered the same at one penny per lesson, I do think that the cause of music ought to prosper, and that the art ought to rise and extend itself, to the advantage not only of the performance at the Festival, but of the whole life politic of the district. There is no doubt that there is a natural and national capacity for the art of music in this district such as is hardly to be beaten in the kingdom; and if only that system could be carried on which has been founded by the National Training School of Music, of having musical scholarships for counties, I have not a doubt that when we send up a musical member for Powysland he will not be very far behind the foremost man in Great Britain.

Mr. Barnby, who was the adjudicator at both the morning and evening meetings, also made some interesting remarks upon the choral-singing exhibited at the Festival, earnestly exhorting the vocalists not to rest content with the progress they had already made, but to work with a will towards a higher stage of development. Much talent was evinced in many of the choral competitions, the principal being for the singing of Alfred Gaul's Part-song "The Silent Land" (prize of £7 7s. and a silver medal, awarded to the Oswestry Choir); for Farrant's anthem, "Lord, for Thy tender mercies' sake" (prize of £4 4s., awarded to the Zion Chapel Choir); another (in which three choirs competed), prize awarded to the Llanfyllin Choral Union; for the singing of "Hail, smiling morn," prize awarded to the Llanfyllin Glee Party; and another—prize of £5, given by Mr. Leslie, and £4 4s. worth of music added by Messrs. Novello, Ewer & Co.—awarded to the same Party. There

were also prizes for solo singing, and for a brass band contest, the latter of which—consisting of £5 gs. and a silver medal—was awarded to the Oswestry Volunteer Band, Conductor, Mr. Howes.

WE extract the following paragraph from *The Times* :—

The organ for the cathedral at Garden City, Long Island, now being made by Mr. Roosevelt, will, it is said, be the largest and most remarkable in the world. It will cost about 40,000 dollars, and will be put in place next spring. The exact number of speaking stops has not yet been determined, but it will likely be something near 120. (The organ in the Albert Hall, at present the largest, has 111, Boston Music Hall organ 84, the Cincinnati organ, 96, &c.) At the west end of the building, in a tower directly behind a large stained-glass window, is a room in which a part of the organ will be placed, and connected with the chancel by electricity. The window will be opened and closed by electricity, controlled by the organist from the chancel, thereby giving fine *crescendo* and *diminuendo* effects with the organ in the tower. Over the ceiling, about the centre of the building, will be placed another part of the instrument called the echo organ, which will also be played from the chancel by electricity. Underneath the chancel, in the chapel situated there, is another part of the organ which is arranged so that it can be played in the chapel as well as from the chancel. Lastly, the large chimes, which hang in the tower, will be connected with the chancel by electricity, so that the organist can play them from the keys of the organ. The bellows of the instrument will be worked by hydraulic engines, of which there will be five. The organist can, by simply turning on the water, have the whole instrument, including the chimes, at his command. Notwithstanding the great distance between the parts of this mammoth organ, the pressure necessary for the keys will be no greater than is used in playing on a piano. There will be four *vox humanas*,—one in the chancel, another in the tower, a third over the ceiling, and the fourth in the chapel below the chancel. All of these will be under the control of the organist in the chancel, and capable of *crescendo* and *diminuendo* effects. For the electric action of the organ, a small Gramme magneto-machine will be furnished. For the mechanical effects, as in ringing bells, &c., compressed air will be used in an ingenious manner devised by Mr. Roosevelt.

Without stopping to question the truth of the statement that this organ will be "the largest and most remarkable in the world," we cannot but be struck with the account of the multiplicity of tasks which will devolve upon the organist. The "large stained-glass window will be opened and closed by electricity, controlled by the organist from the chancel." Another part of the instrument, called the echo organ, placed over the ceiling, will also be played by electricity. The large chimes will be connected with the chancel by electricity, "so that the organist can play them from the keys of the organ"; and the organist, "by turning on the water" can have the whole instrument, including the chimes, at his command. Then the four *vox humanas*, placed in different parts of the building, will also be acted upon by the keys of the organ; and "mechanical effects" are to be produced by compressed air. Let us hope that if the organist has to undertake all these onerous duties, his attention will not be too much distracted by the necessity of also performing music.

ON the 15th ult. a Special Evening Service was held in Westminster Abbey, on which occasion a large selection from Bach's "Christmas Oratorio" was rendered, under the able direction of Dr. Bridge. The Choir consisted of about fifty men and forty boys, the trebles of the Abbey Choir being augmented by the boys from St. Paul's Cathedral, and St. Peter's, Eaton Square. The orchestral accompaniments were played by a band of about forty performers, professional and amateur, conspicuous among whom were Mr. Ould (principal double-bass), Mr. Horton (oboe d'amore), and Dr. Stone (oboe da caccia). The *ensemble* was not, however, as efficient as might have been desired. The selection consisted of nearly the whole of Parts 1 to 4, the chorus, "Hear, King of angels" (No. 24), being repeated as a concluding chorus. The important bass solos were sung by Mr. Hilton, the fine air "Mighty Lord and King all glorious" (in which the trumpet obbligato was not altogether satisfactory), being very effectively given. Mr. Harper Kearton's fine voice was employed to great advantage in the tenor music, his facile rendering of the difficult air "Haste ye, shepherds" being specially commendable. The alto solo, "See now the bridegroom," was sung by Master Grover, and the soprano music was entrusted to Masters Ould and Ivey; the very beautiful air "Oh! my Saviour" being admirably sung by the former, and the "echo" effect given by Master Grover from the organ-loft with very correct intonation. The choruses and chorals were well sung by the Choir (the boys especially showing evidence of careful training), and a marked effect was created by the chorus "Hear, King of angels," already referred to. The shortened form of Evening Prayer was

intoned by the Precentor, and a short Special Lesson was read by the Dean between the parts of the selection. Dr. Stainer presided at the organ, and, besides extemporising, played Corelli's "Pastorale" as an opening voluntary. Previous to the commencement of the service the Prince of Wales and Princess Louise, preceded by the Dean, and followed by Canons Farrar and Duckworth, entered the Abbey and took their seats in the nave in close proximity to the Choir. A very large congregation filled the Abbey.

A MEETING of the General Committee of the Leeds Musical Festival was held during the past month, in the Council Chamber, Alderman Addyman (chairman of the Committee), presiding. Councillor Spark (hon. sec.) brought up a report from the Executive Committee. The following are the chief points :—

Six meetings have been held by the Executive Committee since its election by the General Committee. At the first meeting Mr. Thos. Marshall was elected chairman. The works selected for performance include the new oratorio to be written for the Festival by Mr. Arthur Sullivan, entitled "David and Jonathan," Mendelssohn's, "Elijah," Handel's "Samson," Haydn's "Creation" (Parts 1 and 2), Spohr's "Last Judgment," Barnett's new cantata, "The Building of the Ship," Bennett's "May Queen," Mendelssohn's Psalm "When Israel out of Egypt came," and Beethoven's Choral Symphony (No. 9). Offers of works already written, and offers to write new works, for performance at the Festival have, as usual, been numerous. At, however, three new works were arranged for by the Provisional Committee, and have been accepted by the General Committee, these have been considered sufficient, though one or two new pieces are still left over for consideration. The committee have renewed their correspondence with Herr Raff, from whom they hope to obtain an original orchestral work to represent the modern German school at the Festival. Applications from persons desirous of joining the Festival Chorus have been received from 30 singers, of whom 22 are amateurs and 218 professionals. In a very short time the necessary process of testing the abilities of all applicants will be commenced. The Committee hope to be able to secure the services of Mr. Arthur Sullivan as conductor. It has been decided to make application through the Mayor for the Queen's patronage of the Festival, and it has also been resolved to obtain, if possible, the support of the nobility and other influential persons connected with the West Riding, who will be asked to become Vice-Presidents. The Festival is recommended to be held on Wednesday, Thursday, Friday, and Saturday, October 13, 14, 15, and 16. No arrangement has yet been made with any principal singers, but several have been named, with whom a correspondence is to be opened. Mr. James Broughton has again been selected as chorus-master.

Mr. T. Marshall moved the adoption of the report, which was seconded by Mr. James Ostler. Discussion having taken place, the report was adopted.

THE programme of Mr. Kuhe's Annual Musical Festival, at the Royal Pavilion, Brighton, although exceedingly interesting, contains only one positive novelty for voices and orchestra—a Biblical Pastoral by Mr. Henry Leslie, entitled "The First Christmas Morn," the words of which are written by the Rev. S. J. Stone. This work, composed expressly for the occasion, will be conducted by Mr. Leslie, and produced on Tuesday evening, the 17th inst., the first day of the Festival. Two other compositions to be given for the first time are a Symphony in B flat by Mr. Walter Macfarren, and an "Etude Symphonique" by the Earl of Dunmore, both of which will be conducted by their respective composers. The works announced to be performed are Mendelssohn's "Hymn of Praise," Rossini's "Moses in Egypt," Costa's "Naaman," Sullivan's "Prodigal Son," Beethoven's "Mount of Olives," and Handel's "Messiah." There will also be a Classical Concert, conducted by Mr. A. Manns, and Miscellaneous Concerts, one being for the benefit of Mr. Kuhe. The following is the list of artists engaged: Vocalists, Madame Lemmens-Sherrington, Mrs. Osgood, Miss De Fonblanque, Miss Emily Moore, Miss Adela Vernon, Miss Mary Davies, Miss Robertson, Madame Antoinette Sterling, Miss Helen Meason, Miss Orridge, and Madame Patey; Mr. Sims Reeves, Mr. Barton McGuckin, Mr. W. Shakespeare, Mr. Sidney Tower, Mr. Bernard Lane, Mr. Vernon Rigby, and Mr. Edward Lloyd; Signor Foli, Mr. Frank Ward, Mr. Lewis Thomas, Mr. Bridson, Mr. Frederic King, and Mr. Santley; solo violin, M. Ovide Musin; solo harmonium, Herr Louis Engel; solo pianoforte, Miss Kuhe and Mr. Kuhe; conductors, Mr. Kuhe, Mr. F. H. Cowen, and Mr. A. Manns.

A most successful performance of Mr. Henry Gadsby's Cantata, "The Lord of the Isles," was given by the Brixton Choral Society at the Angell Town Institution, on Monday, the 22nd of December, under the direction of Mr. William Lemare. The music was well sung throughout, the

choruses, "Fill high the goblet," "Merrily bounds the bark," and the "Victory" chorus—"The sun gleamed low"—being deserving of especial praise, as giving evidence of the care and attention which had been bestowed upon the work by both Conductor and singers, and which, judging by the applause, appeared to be fully appreciated by the audience. The music of the part of *Edith*, the Maid of Lorn, found an able exponent in Madame Clara Suter; and Mrs. Bradshaw McKay gained a well-merited encore for her excellent rendering of *Isabel's* prayer, "Hear, holy virgin." Mr. James Sauvage made a highly favourable impression as *Robert Bruce*, his singing of the fine Scena, "O holy man!", especially, eliciting the warmest applause. The tenor music was sung by Mr. Gerard Coventry with excellent effect, the Recitative and Air, "'Tis night! the pale orb gleams," being particularly well rendered. The parts of *Allister* and the *Abbot* were allotted to Mr. Wallace Wells and Mr. Henry Winter respectively, the latter gentleman, however, somewhat lacking the dignity of style requisite to give full effect to the impressive music of his part. Mr. Henry Gadsby presided at the pianoforte, and accompanied his own work, thereby materially enhancing the success of the performance.

In our December number we published a letter from the Secretary of the International Mozartstiftung, inviting subscriptions from English lovers of music towards funds for the erection of a protecting roof over Mozart's summer-house, now placed on the Kapuzienerberg in Salzburg, and much exposed to injury from bad weather. In the same number we had the pleasure of printing a first list of subscribers, which we recapitulate below, adding a fresh list of subscriptions collected by Miss Sabilla Novello, in Genoa, and transmitted to us.

Subscriptions already received:		£	s.	d.
Mary Cowden Clarke	...	...	...	...
J. Alfred Novello	...	...	...	...
Sabilla Novello	...	...	...	...
Novello, Ewer and Co.	...	...	...	...
Clara Novello	...	...	...	...
Forza Gigliucci	...	...	...	...
Henrietta Moritz	...	...	...	...
Amelia Mozley	...	...	...	...
John Broadwood and Sons	...	...	...	...
		Franca.		
Maestro Guiseppe Valle	...	...	...	...
"Virtute et Fide"	...	...	...	...
Edith Gigliucci	...	...	...	...
Maestro A. Pescio	...	...	...	...
Cavaliere G. Bossola	...	...	...	...
Mrs. Edith Leopold	...	...	...	...
Madame de Sandoz	...	...	...	...

In English money at exchange of day ... .. 1 9 4

THE forty-seventh Annual Report of the Sacred Harmonic Society announces that the Committee, after much anxious deliberation consequent upon the intimation that Exeter Hall would not be available for musical purposes beyond October next, resolved to arrange for a series of Final Concerts in the building which had been occupied by the Society for more than forty-five years, leaving it an open question what course would be adopted after the present season. Mention is made of the Handel Festival, this year being the period for its repetition in due course; but it is said that, as the Directors of the Crystal Palace are not yet in a position to enter into negotiations on the subject, the matter must at present remain in abeyance. From the impossibility of securing a building available for the Society's concerts in the metropolis, it is hinted that on leaving Exeter Hall "great and almost vital changes must take place in the Society's organisation and general arrangements." Whatever these changes may lead to in the future, it cannot be forgotten what the Society has done for sacred music in the past; and we, in common with all who appreciate the good it has effected, sincerely hope that it may continue a career which for so many years has reflected the utmost credit upon all concerned in its management.

It is with sincere regret that we announce the death of Mr. James Coward, which took place on the 22nd ult. (after fourteen weeks of acute suffering), in his 56th year. Mr. Coward was organist of St. Mary's, Lambeth, for twenty-three years, afterwards of St. George's, Bloomsbury, and afterwards of St. Magnus the Martyr, London

Bridge, which post he held until his death. He was also organist of the Sacred Harmonic Society until within six years of his decease, Grand Organist in the Grand Lodge of Freemasons, and as organist of the Crystal Palace, the duties of which he had fulfilled for twenty-five years, was too well known to need any eulogy from us. He was Conductor of the Abbey Glee Club, and many other Societies; and the composer of a number of successful songs, glees, part-songs, madrigals, &c., several of which (especially "Take thy banner," for men's voices) have attained a wide popularity. For six years Mr. Coward had been much out of health; but he bore up bravely against his afflictions, pursuing an active artistic life until actually incapacitated for work. Not only by the public but by a large circle of friends his loss will long be keenly felt; and at his funeral, which took place at Brompton, on the 28th ult., many earnest sympathisers assembled to pay the last tribute to his memory.

THE St. George's Glee Union gave its 132nd consecutive monthly Concert at the Piccolo Rooms, on Friday, the 2nd ult., the programme being of a miscellaneous description, consisting of songs by Miss Bessie Spear, Miss Coyte Turner, Mr. Edward Dalzell, of Westminster Abbey, and Mr. Thurley Beale, all of whom were very warmly received. The music allotted to the choir was mostly of a national character, including "God save the Queen," "Ye Mariners of England," and glees by Sir Sterndale Bennett, Hatton, and Dr. Callcott. Mr. F. R. Kinkee and Miss Edith Mahon were very efficient at the pianoforte, and Mr. Joseph Monday, in the absence of Mr. T. Garside, conducted throughout. It is announced that during the current year the following works will be performed: Mendelssohn's "Hear my Prayer," "Judge me, O God," and "13th Psalm"; Spohr's "God, Thou art great"; Handel's "Acis and Galatea"; Van Bree's "St. Cecilia's Day"; Macfarren's "May Day"; Sullivan's "On Shore and Sea"; Fox's "John Gilpin"; and "Jackdaw of Rheims." Selections will also be given from Handel's "Messiah," "Samson," and "Judas Maccabæus"; Haydn's "Creation"; Mendelssohn's "Elijah," and Bach's "Passion."

THE North London Philharmonic Society commenced its third season at the Athenæum, Camden Road, N., on the 5th ult., with a performance of Mr. John Francis Barnett's Cantata "The Ancient Mariner," which was conducted by the composer. The solo portions of the work were effectively sung by Miss Jessie Royd, Madame Poole, Mr. Gerard Coventry, and Mr. J. Atherton Latta. The choruses were given with great delicacy and finish, showing considerable improvement upon the performances of the last season, the rendering of the difficult chorus "About, about, in reel and rout" being especially worthy of praise. The second part of the programme included solos for the principal vocalists, Mr. Barnett's orchestral piece "The Lay of the Last Minstrel" (specially arranged by the composer for a small orchestra, with pianoforte obligato for this concert, the pianoforte part being played by Mr. Barnett with good effect), and Henry Smart's part-song "The Curfew," concluding with Mr. Ebenezer Prout's clever chorus, "Hail to the chief." The orchestra was well led by Mr. A. Truelove, and Mr. A. A. Yeatman rendered efficient aid at the pianoforte. Altogether the Society is to be congratulated on the good progress it is making under the conductorship of Mr. Henry J. B. Dart.

THE prospectus of the Philharmonic Society for the coming season announces eight Concerts, four before and four after Easter. Stimulated, we presume, by the many observations which have been made respecting the exclusion of compositions by native writers, the Directors have at least done something towards retrieving their character. The only positive novelty, however, appears to be an Overture by Mr. Harold Thomas, for—leaving out of the question Sir W. S. Bennett's Overture "The Naiades"—the other English works promised—an Overture, "Hero and Leander," by Mr. Walter Macfarren; an Aria, "The Golden Gate," by Mr. J. F. Barnett; an Overture, "A Recollection of the Past," by Mr. C. E. Stephens; and a Pianoforte Concerto, by Mr. A. H. Jackson—have been heard elsewhere. Madame Montigny-Remaury, Mdles. Bertha and Anna Mehlig, Miss Agnes Zimmermann, and

Psalm lxxiv. 10—12.

ANTHEM.

G. A. MACFARREN.

London: NOVELLO, EWER, AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Andante.*

BASS.

ORGAN.  
♩ = 72.

*Andante.*  
*p Sw. cres. p*

CHORUS. *dolce.*  
*cres.*  
A day in Thy courts is bet - ter than a thou-sand; I had rath - er be a

*p Ch. Ped.*

door-keep-er in the house of my God, . . . than to dwell in the tents . . . of

SOPRANO. *cres.*  
A day in Thy courts is bet - ter than a thou-sand; I had ra - ther be a

ALTO. *cres.*  
A day is bet - ter than a thou-sand; I had ra - ther be a

TENOR. *cres.*  
A day is bet - ter than a thou-sand; I had ra - ther be a

BASS. *cres.*  
wick-ed-ness. A day is bet - ter than a thou-sand; I had ra - ther be a

*p Sw. Man. only. cres.*

\* The asterisks denote where breath should be taken.

door-keep-er in the house of my God, . . . than to dwell in the tents of

door-keep-er in the house of my God, . . . than to dwell in the tents of

door-keep-er in the house of my God, . . . than to dwell in the tents of

door-keep-er in the house of my God, . . . than to dwell in the tents of

*Ped.*

wick-edness. For the Lord God is a sun and shield : the

wick-edness. For the Lord God is a sun and shield : the

wick-edness. For the Lord God is a sun and shield : the

wick-edness. For the Lord God is a sun and shield :

*Ch. mf. Gt. f. Sw. p. Ped.*

Lord will give grace, will give grace, give grace and

Lord will give grace, will give grace, give grace and

Lord will give grace, will give grace, . . . give grace and

glo - ry, no good thing, no good will He with - hold from  
 glo - ry, no good thing, no good . . will He with-hold  
 glo - ry, *p* no good thing, no good . . will He with - hold  
 no good thing, no good thing, no good will He with-hold

them that walk up-right-ly. *A*  
 from them . . that walk up-right-ly.  
 from them that walk up-right-ly. *A* day in Thy courts,  
 from them that walk up-right-ly.  
*Ped.*

day in Thy courts, *mf* a day in Thy  
*cres.* A day in Thy courts, a  
*mf* a day in Thy  
*p* *cres.* A day in Thy courts is bet - ter than a thousand, a  
*cres.* *Gt.*

The musical score is written for voice and piano. It consists of two main systems of music. The first system contains the first two verses of the song, and the second system contains the third verse and a final instrumental section. The vocal parts are written in treble and bass staves, while the piano accompaniment is in grand staff (treble and bass). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

**First System:**

Vocal parts (Soprano, Alto, Tenor, Bass):

cres.  
courts is bet - ter than a thou-sand. I had ra - ther be a door-keep-er in the house of my  
day is bet-ter than a thou-sand, I had ra-ther be a door-keep-er in the house of my  
p  
courts is bet - ter than a thou-sand, I had ra - ther be a door-keep-er in the house of my  
cres.  
day is bet - ter than a thou-sand, I had ra - ther be a door-keep-er in the house of my

Piano accompaniment:

p Sw. *cres.* Ped.

**Second System:**

Vocal parts:

*cres.*  
God, .. than to dwell in the tents . . . of wick-ed-ness, of wick-ed-ness, of wick - ed -  
*cres.*  
God, .. than to dwell in the tents . . . of wick-ed-ness, of wick-ed-ness, of wick - ed -  
*cres.*  
God, . . . than to dwell in the tents of wick-ed-ness, of wick-ed-ness, of wick - ed -  
*cres.*  
God, . . . than to dwell in the tents of wick-ed-ness, of wick-ed-ness, of wick - ed -

Piano accompaniment:

*f* *Man.* *cres.* Ped.

**Third System:**

Vocal parts:

- ness, ra-ther than to dwell in the tents of wick-ed-ness.  
- ness, ra-ther than to dwell in the tents of wick-ed-ness.  
- ness, ra - ther than to dwell in the tents of wick-ed-ness.  
- ness, ra - ther than to dwell in the tents of wick-ed-ness.

Piano accompaniment:

*Man.* *Ch.* *mf* Ped.

Musical score for the hymn "The Man that Trusteth in Thee." The score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "bless - ed is the man that trust - eth in Thee." The piano part features a melodic line in the right hand and a harmonic line in the left hand, with dynamics markings *p* (piano) and *Man.* (Mancuso).

*CHORUS, dolce.*

bless-ed is the man that trust-eth in Thee, . .

*Ch. Man.*

*Ped.*

bless-ed . . is the man that trust-eth in Thee,

*Sv.*

*CHORUS.*

bless-ed is the man that trust-eth in Thee, . .

*p*

*Ch.*

*Ped.*

The musical score is written for voice and piano. It begins with a vocal line in a soprano or alto register, marked 'CHORUS, dolce.' The lyrics are 'bless-ed is the man that trust-eth in Thee, . .'. Below the vocal line are three empty staves for other voices. The piano accompaniment starts with a flowing eighth-note melody in the right hand and a supporting bass line in the left hand, marked 'Ped.' (pedal). The score continues with a second vocal line, also with the same lyrics, and another piano section marked 'Sv.' (sustained). The final section is a chorus, marked 'CHORUS.', with the same lyrics, featuring a piano introduction marked 'p' and a 'Ch.' (chorus) marking in the piano part.

O Lord of  
bless - ed . . is the man that trust - eth in Thee. Lord of  
O Lord of  
O Lord of  
Gt. Gt.  
Ped.  
Hosts, O Lord of Hosts, O . .  
Hosts, O Lord of Hosts, blessed is the  
Hosts, Lord of Hosts, O  
Hosts, O Lord of Hosts, O  
Sw.  
Ped.  
Lord . . of Hosts, O Lord of Hosts, O Lord, O Lord of  
man that trust - eth in Thee, . . bless - ed . . is the man that trust - eth in  
Lord of Hosts, O Lord of Hosts, O Lord, O Lord of  
Lord of Hosts, O Lord of Hosts, O Lord, O Lord of

The musical score is for a piece titled "A DAY IN THE COURTS." by George F. Root. It is a setting of a hymn, featuring vocal parts and piano accompaniment. The score is written in G major and 4/4 time. The lyrics are:

Hosts, . . . that trust - eth in Thee, O Lord, O  
 Hosts, O Lord of Hosts, . . . that trust - eth in Thee, O Lord, O  
 Hosts, . . . that trust - eth in Thee, O Lord of Hosts, O Lord, O  
 Hosts, O Lord of Hosts, O Lord of Hosts, O Lord, O  
 Lord of Hosts, bless - ed is the man . . . that trust - eth in  
 Lord of Hosts, bless - ed is the man . . . that trust - eth in  
 Lord of Hosts, bless - ed is the man . . . that trust - eth in  
 Lord of Hosts, bless - ed is the man . . . that trust - eth in  
 Thee, O Lord of Hosts, O Lord of Hosts.  
 Thee, O Lord of Hosts, O Lord of Hosts.  
 Thee, O Lord of Hosts, O Lord of Hosts.  
 Thee, O Lord of Hosts, O Lord of Hosts.  
 Sw. Ch. Sw. Sw.

The score includes various musical notations such as dynamics (mf, f, pp, Sw., Ch., Ped.), articulation (cres.), and phrasing slurs. The piano part features a prominent bass line and harmonic support for the vocal parts.

Herr Scharwenka will appear during the season as solo pianist; the violinists will be Herr Joachim and Senor Sarasate; the violoncellist is Signor Piatti, and the vocalists already named are Miss Robertson, Mrs. Osgood, Madame Maye, and Mr. J. Maas. The first Concert takes place on the 9th inst.

A SOCIETY has been formed in Norwich for the practice and performance of vocal part-music of the highest order. It is known as the Norwich Gate-house Choir, and consists of about seventy picked voices. In addition to the vocal music, it is proposed to introduce at each Concert of the Society instrumental chamber music (classical), to be performed by professional artists of repute. At the Concert given on the 9th ult., the vocal pieces were Bishop's "Where art thou, beam of light"; Mozart's "Plácido"; "Il mar" (Idomeneo); Kücken's "Blanche"; Abt's "Night song"; Hatton's "I met her in the quiet lane," and a new part-song "Sleep, lady, sleep," composed expressly for the Society by Dr. Gladstone (Organist of Norwich Cathedral). The artists engaged were Mons. Hubrueq (oboe); Mr. Henry Lazarus (clarinet); Mr. Charles Harper (horn); and Mr. W. B. Wotton (bassoon). Beethoven's Quintet in E flat, Op. 16 (Mr. Kingston Rudd at the pianoforte), was performed in its entirety, and Mons. Hubrueq, Mr. Lazarus, and Mr. W. B. Wotton contributed each a solo. The Conductor was Mr. Kingston Rudd.

THE proposal for the establishment of a Society of Musicians in Wales has been recently discussed at Carnarvon Guildhall, there being a large representative gathering of persons interested in the music of Wales. The formation of the Society was decided upon, the Rev. E. Stephen (anymarian), composer of the Oratorio "The Sea of Serias," being elected president, and Dr. Parry of the University College of Wales, vice-president. Mr. J. Richards (Bangor), and Mr. J. Thomas (Llanwrtyd), were appointed honorary secretaries for North and South Wales respectively, and Mr. John Roberts (Portmadoc), was chosen as the honorary treasurer, the executive committee being composed of many persons of influence in the Principality. There can be little doubt that the late Festival at Llanwrtyd, organised and conducted by Mr. Henry Leslie (short notice of which appeared in our October number), has given an impetus to the movement for the formation of a Welsh Musical Society, which we sincerely hope may be productive of the most beneficial results to the art.

THE second Concert of the Crouch End Choral Society took place at Christ Church Schoolroom, on Tuesday, the 9th ult., before a large audience. The first part of the programme contained a selection from the "Messiah," the chief of which were excellently rendered by Madame Emma Maye, Miss E. Marchant, Mr. A. J. Thompson, and Mr. Herbert Roberts, the latter obtaining a well merited encore for his fine rendering of "Why do the nations." The second chorus (numbering 120 performers) kept well together throughout. The second part was devoted to English part-songs, madrigals, and ballads, the choir being most successful in Morley's "My bonny lass," and Bell's "Come if you dare," the solo being well sung by Mr. Thompson. Madame Beesley and Miss Marchant were equally successful in their songs, for which they obtained encores. Mrs. Alfred Dye presided at the piano, and S. Dean Grimson led the band, and Mr. Alfred J. was conducted.

At the Concert of the Edinburgh Choral Union, on the 10th ult., Mr. A. C. Mackenzie's new orchestral work, "Capodie Ecossaise" produced a marked effect upon the audience, and has since received the warmest eulogiums in the local papers. It consists of three movements, the first of which the melody of the song "Muirland" is treated in a free and bold style; the second in "Braw, braw lads," and the third has for its theme the air set to Burns's descriptive song, "There was a lass born in Kyrle." All these subjects are wrought with excellent effect and musicianly skill; and the piece was at the conclusion was warm and unanimous. The piece was finely played, under the direction of Mr. Manns, who has expressed his intention of producing this, and another new work by the same composer, at the Crystal Palace.

Dr. STAINER, Organist of St. Paul's Cathedral, and Mr. John Thomas, Harpist to Her Majesty, have been appointed Principal Musical Adjudicators of the National Eisteddfod of Wales, which will be held at Carnarvon, North Wales, in the month of August next. The chief prize offered for choral-singing is £150 and a gold medal, to choirs consisting of not less than 100 and not above 150 voices, for the best rendering of "See from his post" (Handel's "Belshazzar"), and the last Chorus from Rossini's "Stabat Mater" (Novello's version). The total amount of money offered as prizes in the musical department of this year's Festival exceeds £350, and the total for all departments amounts to nearly £700. The Festival, which is under the patronage of the nobility of the Principality, will continue for four days, and any surplus which may accrue is to be handed over to charitable institutions.

THE second Concert by the Paddington Choral Union was given on Tuesday evening, the 13th ult., in the schoolroom of Paddington Chapel, Marylebone Road. The programme, which was a very varied and attractive one, was divided into two portions—sacred and secular. The former included Mendelssohn's "Hear my prayer," Miss Bowron taking the solo part. Madame Talbot Cherer contributed Topliffe's "Consider the lilies" in the first part, and "Esmeralda" in the second. Messrs. Holmes, Watts, Grimditch, Noble, and others, greatly added to the success of the concert by the singing of several pieces. The choir, under the conductorship of Mr. J. Moon, very ably rendered a selection of choruses from the "Creation." Mr. Horace G. Holmes was an efficient accompanist, and Mr. John Spink, jun., presided at the harmonium.

A RECITAL of Gounod's "Faust" was given at the Royal Albert Hall, on the 17th ult., under the direction of Mr. W. Carter. Madame Lemmens-Sherrington sang the music of *Marguerite*, and Signor Foli that of *Mephistopheles*, and it is needless to add that these artists acquitted themselves with their accustomed success. The other characters were represented by Mr. Trelawney Cobham (*Faust*), Mr. Sauvage (*Valentine*), and Madame Mary Cummings (*Siebel*), the latter being warmly applauded in the "Flower Song." The organ accompaniment in the Cathedral Scene was effectively played by Mr. Bending, and it is perhaps hardly necessary to state that the "Soldiers' Chorus" was encored.

THE Bach Choir will give two Concerts during the present season at St. James's Hall, the dates announced being Tuesday, March 16, and Wednesday, April 21. The works to be performed are the Magnificat of Bach, a Sanctus in D by the same composer, Brahms's "Deutsches Requiem," Beethoven's "Meeresstille," Cherubini's Mass in D minor, and Mendelssohn's "Walpurgis Night." The Mass by Cherubini, the grandest specimen of its composer's church music, will be especially welcome to amateurs, as it has seldom, if ever, been given in this country. Mr. Otto Goldschmidt will continue to hold the post of Conductor to the choir.

A CONCERT was given at St. Peter's School-rooms, Great Windmill Street, W., on the 26th ult. A lengthy programme was successfully gone through, several items being encored. The vocalists were Miss E. Reed, Miss A. Cox, Miss J. M. Hill, Messrs. Humm, Rendell, W. Dorey, and Froome. Piano duets and solos were given by Miss E. Froome, Miss R. Hardy, and Mr. A. Dorey, and the programme was varied by two glees, capitably rendered by the four gentlemen above-named, and two readings by Mr. W. H. Secker. Mr. A. Dorey (Organist of St. Peter's) accompanied throughout.

THE Singing Classes which have met for so many years under the tuition and conduct of Mr. George Wells, at Carter Lane, City, being obliged to seek a new home at Christmas last, a *réunion* of the members was held at the Aldersgate Ward Schools, on Tuesday evening, December 30, when a very handsome timepiece was presented to Mr. Wells, on their behalf, by Mr. B. D. Pope, who, in an eulogistic speech, referred to the high appreciation in which his efforts were held by the whole of the classes. The members afterwards sang an excellent selection of glees, part-songs, &c.

MADAME VIARD-LOUIS gave an interesting "Matinée Musicale" at Steinway Hall, on the 22nd ult., which was scarcely so well attended as it should have been, considering the attractive nature of the programme. The selection included Rubinstein's Sonata (Op. 19) for piano and violin, and Beethoven's Pianoforte Sonata (Op. 2, No. 3). An alteration in the programme was rendered necessary by the indisposition of M. Lasserre. The playing of Madame Viard-Louis and of M. Hollander (violin) created a marked effect; and the singing of Madame Edith Touzeau and Signor Ghilberti elicited warm applause.

THE following is a list of the candidates who have passed the recent First B.Mus. Examination at the University of London. First Division: Wilfred Collet, Trinity College, London; Clifford Blackburn Edgar, Owens College; William James Foxell, B.A., private study; Charles John Hall, private study; William Henry Hunt, private study; John David McClure, B.A., private study. Second Division: William Hamlyn, B.A., private study; John Badcock Harris, private study.

WE were compelled, in consequence of the Christmas holidays, to publish our January number so unusually early that several communications were unavoidably passed over. A paragraph stating the date of our going to press was inserted in the December number; but as many correspondents who have forwarded us notices of interest may not have seen this announcement, we again draw attention to the fact.

MR. OLIVER KING has been honoured with the appointment of Pianist to H.R.H. the Princess Louise (Marchioness of Lorne), and sailed for Canada in the suite of H.R.H. on the 22nd ult. Mr. King studied for some years at the Conservatoire at Leipzig, and is known as the composer of several important pianoforte pieces and works for the orchestra.

THE Organ Recitals at Bow were resumed on the 17th ult., when Mr. W. T. Best's playing attracted a large and appreciative audience. On the 24th ult. Mr. Geo. E. Blunden, and on the 31st Mr. Frederic Archer, presided at the organ; whilst the engagements for the present month include—on the 7th, Dr. A. L. Peace; 14th, Mr. W. Rea; and 21st, Mr. W. T. Best.

THE Madrigal Society offers two prizes, of 10 and 5 guineas respectively, for two madrigals, to be written in the style of the seventeenth-century composers. The Rev. T. Helmore, Dr. Stainer, Kellow J. Pye, Esq., and Otto Goldschmidt, Esq., will act as judges. Full particulars will be found in our advertising columns.

THE death is announced of the wife of Frederic Penna, and mother of Miss Catherine Penna. A niece of the Dowager Countess of Essex, formerly Miss Stephens, she will be remembered chiefly as the soprano of the duet singers, the Misses Smith, who were highly popular some years ago, especially in Scotland and Ireland.

BACH's Passion (St. Matthew) will be sung at St. Peter's, Eaton Square, every Friday during Lent at 8 p.m., beginning on the 20th inst. The tenor and alto parts will be rendered by Mr. Harper Kearton and Mr. Sexton respectively, and the organ accompaniment will be played by Mr. W. de M. Sergison.

MAJOR-GENERAL LORD CHELMSFORD, G.C.B., has kindly consented to preside at the 142nd Anniversary Festival of the Royal Society of Musicians of Great Britain, at Willis's Rooms, on Wednesday, March 17. This Society is now supporting fifty-five members and widows of deceased musicians.

A TESTIMONIAL consisting of a handsome dining-room clock was recently presented to Mr. Charles Cull, from the choir and congregation of Bedfordbury Mission Church of St. Martin-in-the-Fields, on his retirement, after ten years' tenure, from the post of Organist.

At the practices of the Cheltenham Musical Society, Gounod's "Messe Solennelle," selection from Gounod's "Faust," and Mendelssohn's "To the Sons of Art," will be rehearsed, with a view to their performance at a Concert after Easter.

THE Committee of the Barker Fund, at their final meeting, held on Friday, the 7th ult., after auditing the accounts, resolved to hand over the remaining balance of £67 to Madame Barker, the widow of the late Mr. C. S. Barker.

IN our list of those who were admitted to the degree of Mus. Bac. at Oxford, on November 27, the name of Arthur William Marchant, New College, and of Brecknock Road, London, N., was omitted.

A RECITAL on Messrs. Pleyel, Wolff and Co.'s new Pedalier is announced to be given by M. Marlois, on the 2nd inst., at St. George's Hall.

## REVIEWS.

*Johann Sebastian Bach. Von Philipp Spitta. Zweites Band. [Leipzig: Breitkopf und Härtel.]*

AFTER an interval of seven years, the second and concluding volume of Herr Spitta's masterly monograph has at length made its appearance. The long period that has elapsed since the publication of the first volume will surprise no reader of the second; for the research involved in the collection of the enormous amount of material here presented, be found must necessarily have been the work of years. It is evident that the author has spared no pains to make his volume worthy of its theme.

When reviewing the first volume of this book in these columns some time since (see "THE MUSICAL TIMES," May, 1877), we spoke of the great difficulty of giving an adequate idea of so elaborate a work within reasonable limits. We can repeat what we then said with even more emphasis as regards the second half of the work; for the volume now lying before us contains no fewer than 1,000 pages, including twenty pages of musical illustrations. Moreover, this second half of the biography treats of the ripest and artistically the most important period in the career of Bach—from 1723, when he became Cantor at the Thomas-Schule in Leipzig, to his death in 1750. It was between these dates that most of his finest works were written—the Passions according to St. Matthew and St. Luke, the "Christmas Oratorio," the great Mass in B minor, most of the best Church Cantatas, the "Art of Fugue," the second part of the "Wohltemperirte Clavier," and many other compositions that might be named. Not only are most of these works analysed in considerable detail, but all the information attainable with regard to their origin, date, &c., is given in full, all doubtful matters being carefully discussed.

Instead of attempting a systematic review of so voluminous a work as this, it will probably be more interesting to our readers to refer to some special points which have been marked in reading, as throwing light upon disputed matters, or dealing with questions of musical importance.

All musicians who have studied Bach's scores, and who have also had an opportunity of hearing performances of the same, must have been struck by the difference of effect produced in reading and in hearing. No matter how carefully prepared may have been the music, or how perfect the rendering of each individual part, there are always many points which appear very effective in reading, but which are lost entirely in an actual performance. A report prepared by Bach for the Town Council at Leipzig, in 1730, on the requirements of the music for the four churches the choirs of which were supplied by the Thomas-Schule, which report is given in the present volume (pp. 74 to 79), furnishes an explanation of the difference just referred to. From the most interesting document we learn that his chorus consisted of at least three singers to each part—twelve in all. This small choir was accompanied by an orchestra, composed as follows: two first and two second violins, two first and two second violas, two violoncellos, two double-bass, two or (when required) three oboes, one or two bassoons, three trumpets, and kettledrums, besides occasionally two flutes. Two suggestions arise from this enumeration. In the first place, an orchestra of at least eighteen against a chorus of twelve shows a balance of tone the very reverse of that to which we are accustomed, and, secondly, the constitution of the orchestra itself

to understand Bach's method of instrumentation. In his scores each part seems always of equal importance. In our large modern orchestras a solo for the oboe, or for the flute in its lower octave, would be very indistinctly heard, if at all, against ten or twelve first violins and as many seconds, playing *forte*; but when there were only two first and two second violins the effect would be entirely different. It is evident that even doubling the wind parts in our performances of Bach would not be sufficient to restore the balance; and as there is but little prospect of our hearing these works with a band of eighteen and a chorus of twelve, we must content ourselves with imagining as well as we can, from reading the scores, what it was that Bach really intended.

A question that has been greatly, and almost fiercely, discussed in Germany is the method in which Bach filled in the accompaniments to his solos from the figured bass. The subject was probably first mooted by Robert Franz, in his now well-known "Offener Brief an Eduard Hanslick," published in 1871. Franz gives a very strong opinion that Bach's music requires to be filled up in the contrapuntal and polyphonic style; and in his additional accompaniments to the "Passion according to Matthew," the "Magical hereafter," and several of the Church Cantatas, he has shown in a masterly manner the work can be done. On the other hand Herr Spitta, Dr. Chrysander, and others, maintain that Bach used a much simpler accompaniment. On this point much light is thrown by the present volume. Herr Spitta was fortunate enough to obtain in 1876 a very interesting manuscript by Heinrich Nicolaus Gerber, a reasonable pupil of Sebastian Bach, and the father of the well-known even more famous. This manuscript is a Sonata by the Venetian composer Albinoni, for violin, with accompaniment for a figured bass. The accompaniment has been written out in full by Gerber, and contains the autograph corrections by Bach himself. These corrections are comparatively unimportant in number, from which we may infer that the master was in general satisfied with the pupil's work; and it may be inferred that the Sonata, which is reprinted in its entirety at the end of the present volume, shows us Bach's method of accompanying from a figured bass. The harpsichord part, as here given, is a free and flowing four-part harmony, with frequent passing notes, suspensions, &c., even where the notes are not indicated by the figured bass; but of imitative counterpoint we find scarcely a trace, even in passages analysed which would obviously admit of such imitation, were it desirable. The inference appears clear that the contrapuntal style which Franz has chiefly made use of in his accompaniments, though justifiable by the analogy of some movements which Bach himself has accompanied in a similar manner, is not a necessity. It seems to us probable that for the sake of contrast the composer intended the figured bass to be filled up in a simple manner. The importance afforded by this Sonata of Albinoni's is of course, and finally decisive, because the music, which is in the old German style, is in many respects different from that of Bach himself; and it is therefore possible that, in his own works, another method of procedure may have been used; but the balance of probabilities appears at present to lie in the opposite direction.

It is generally known that Bach is said to have written five Passions, three of which are unknown. On the other hand Herr Spitta gives us some valuable information. The first was the "Passion according to Mark," a lyrical work (words by Picander), similar in form to the "Passion according to Matthew," set by Handel, and the "Passion according to Luke," set by Picander. Of these the first two are lost; but the author gives very strong reasons for the opinion that the most important part of the "Passion according to Mark" has been preserved in another form. It is well known that Bach, in his arrangement of Handel's music, frequently re-arranged his music to other instruments; and Herr Spitta shows that in all probability the part of the Mark Passion was taken from the "Funeral Ode" for Queen Christiana Eberhardine, which was composed in the year 1727, and published in the Bach edition—a fact which was first hinted at by Herr Spitta in his preface to the 20th volume of that edition. Of the setting of the Passion—dating probably from the year 1727—nothing is known. A manuscript of the "Passion according to Luke" exists in Bach's autograph. As it is clear that he very frequently wrote out for his own

use the compositions of others, much discussion has been raised as to the genuineness of this work. Herr Spitta devotes several pages to a full analysis of the music, and after a careful consideration of the arguments on both sides, comes to the conclusion that the work is undoubtedly composed by Bach, but that it belongs to his early period, and was most probably written while he was at Weimar.

It would be interesting, did our space allow, to speak of Herr Spitta's able analyses of the Masses, Cantatas (sacred and secular) and Oratorios; but we must refer our readers for these to the volume itself, and pass on to say a few words about Bach's method of teaching. Herr Spitta prints for the first time a Thorough Bass Method compiled by Bach for his pupils, a manuscript copy of which, evidently written by one of the pupils, most probably from Bach's dictation, is in the possession of Professor Wagener, of Marburg. It occupies thirty-eight octavo pages, and is equally valuable for the clearness of its rules, and for the examples, which are doubtless Bach's own. In Chapter 5 of his Method, Bach expressly says that when once a pupil is well grounded in Thorough Bass, "he may be assured that he has already mastered a great part of the whole art." We further learn, on the authority of his pupil Kirnberger, that Bach commenced the study of Counterpoint with his pupils not in two parts, according to the system of Fux, which has been adopted by Cherubini, Albrechtsberger, and most modern authorities, but in four, regarding the four-part chord as the basis of the whole structure. This plan is also used by the late E. F. Richter, whose Counterpoint, however, is more in the free than in the strict style. From two of Bach's pupils, Gerber and Agricola, we know something of the general course of study which he set before them. They first worked through his "Inventions," then a set of Suites, and the "Wohltemperirte Clavier." Then the study of Thorough Bass was commenced; but instead of the pupil inventing his own basses, he had to harmonize the basses of the violin sonatas of Albinoni, already spoken of. Then came studies in Counterpoint, using chorals for *canti fermi*.

We have not spoken of more than a very small portion of the new and interesting facts contained in Herr Spitta's book; yet we have considerably exceeded the ordinary limits of a review. The volume is, in truth, so rich in material that it has been our object rather to stimulate than to satisfy the curiosity of our readers, and to induce those who understand German to procure it for themselves. We might fill entire columns with extracts, and yet fail to do justice to the work. It is a worthy monument to the memory of one of the greatest composers that the world has seen, and throughout so full of interest that every lover of Bach will read it with avidity. For ourselves we confess that when we had once taken it up we found it difficult to put it down again; and this, we doubt not, will be the experience of many readers besides ourselves.

*Songs from the Published Works of Alfred Tennyson.* Set to music by various composers. Edited by W. G. Cousins. [C. Kegan Paul and Co.]

(SECOND NOTICE.)

CONTINUING our progress through this very interesting volume we come first upon a setting by Herr Georg Henschel of the well-known lines—

Break, break, break,  
On thy cold gray stones, O sea.

These exquisite verses have been often allied with music, but never on such equal terms as now. Herr Henschel has not only penetrated to the depth of their meaning, but shown himself able to express it in the terms of his art. In the music, therefore, we recognise the sadness and beauty of the poetry, each answering to each as regards the quality of "tender grace." The change from minor to major, and the manner in which it is led up to on the words, "O, well for the fisherman's boy," &c., are admirable features in the song, which, generally, we commend as one of the few entirely successful settings of our Laureate's work. There is merit also in Mr. C. Hubert Parry's music to "The Poet's Song":

The rain had fallen, the Poet arose,  
He pass'd by the town and out of the street.

It is necessarily of a simpler cast than Herr Henschel's,

but its effect is pleasing, and its details are musicianly. In composing "The Brook":

I come from haunts of coot and hern,  
I make a sudden sally.

Mr. W. G. Cousins had difficulty in keeping Schubert's "Brooklet" out of his mind. This we do not wonder at in the least, nor are we surprised to find that he did not entirely succeed. But the result is none the worse on this account. An artist may be influenced by a faultless model without copying it, and as Mr. Cousins's music ripples along with a suggestion of Schubert in it, no one feels disposed to complain. The likeness is one more of spirit than of letter. To Mr. August Manns was confided the Cradle Song:

What does little Birdie say,  
In her nest at break of day?

We are not of opinion that the result will deter other composers from trying their fortune with these charming verses. Simplicity is essential to music of the kind, no doubt, but simplicity alone hardly suffices.

Mr. Walter Macfarren had some difficult lines to set in those beginning—

All along the valley, stream that flashest white,  
Deepening thy voice with the deepening of the night,

but he proves to have been quite equal to the task. His music presents not a few excellent features, among them the brilliancy of an accompaniment which keeps ever before the eye of the listener the subject of the song. We meet with the editor, Mr. W. G. Cousins, again in "The Sailor Boy":

He rose at dawn and, fired with hope,  
Shot o'er the seething harbour-bar.

These lines are treated in a thoroughly dramatic spirit, the ordinary forms being entirely laid aside. The piece is, in fact, a brief *scena*, as we now understand the term, and in each episode it is clear that the composer feels and adequately expresses the prevailing sentiment. The song is one of its composer's best efforts. Merlin's song—

Rain, rain and sun! a rainbow in the sky!  
A young man will be wiser by and by;

fell to Herr Joseph Joachim, whose music constitutes certainly not the least interesting feature in the volume. If space were available for the detailed criticism which many of these pieces deserve and almost require, we should dwell long upon the Hungarian master's work. It has points of considerable originality and others of quite as considerable charm, but we must rest content with stating the broad fact, and asking for the song the attention of our readers when the volume comes into their hands. Mr. Cousins once more appears in the vigorous "Song of King Arthur's Knight":

Blow trumpet, for the world is white with May,  
Blow trumpet, the long night hath rolled away!  
Blow thro' the living world—"Let the King reign!"

This is set as a concerted piece for two tenors and two basses, in which we are scarcely able to recognise the merit obvious in the composer's solos. The music strikes us, indeed, as commonplace. Not so that of Mr. Frederic Corder in—

O sun, that wakenest all to bliss or pain,  
O moon, that layest all to sleep again,  
Shine sweetly; twice my love hath smiled on me.

The elegance and feeling of these verses are well reflected by the music, and there is not, to us, a more successful song in the volume. The middle portion, in the dominant key, on the words, "O dewy flowers, that open to the sun," &c., is simply exquisite, not alone in itself, but by contrast of style and feeling with that which goes before and that which follows. The pages on which Mr. Corder's music is printed will not be the least "thumbed" of the many in this book. Enid's song—

Turn, Fortune, turn thy wheel and lower the proud,  
Turn thy wild wheel thro' sunshine, storm and cloud;  
Thy wheel and thee we neither love nor hate.

was allotted to Herr Silas who saw in it without difficulty a suggestion for the prevailing form of his music. Hence we have an arpeggio accompaniment, as unvarying as the whirl of a spinning-wheel, underlying a simple but not inexpressive melody. Few composers would desire for themselves the task of setting music to Vivien's song: "If Love, if Love be Love, if Love be ours," &c., full as it is

of the Laureate's most unlyrical mannerisms. Fancy a poor musician brooding over a verse like this:

My name, once mine, now thine, is closelier mine,  
For fame, could fame be mine, that fame were thine,  
And shame, could shame be thine, that shame were mine,  
So trust me not at all, or all in all.

Yet Miss (or Mrs.) Emily Josephine Troup essayed these verses (except the one just quoted) with the heroism of her sex, and has really done better with them than we were prepared to find. Her music is far in advance of that by the average lady composer. The name of Mr. J. Blumen-thal excites expectations most of which are realised in his setting of—

Sweet is true love, tho' given in vain, in vain;  
And sweet is death, who puts an end to pain;  
I know not which is sweeter; no, not I.

The happy fancy of this composer in works of the kind appears here to great advantage, and the song is certain to please cultured and uncultured ears. The solemn lines which religious England has taken to its heart of hearts come next:

Late, late, so late! and dark the night and chill;  
Late, late, so late! but we can enter still.  
Too late; too late, ye cannot enter now.

Professor Macfarren's music to these verses is conceived in a reverent and becoming spirit. It is simple, but lends itself to all the full and pathetic expression a great singer would give. Certain kinds of poetry will not endure elaborate musical treatment, but demand such strains as most readily allow the vocal artist to bring to bear the power of human utterance. So in this case, and, indeed, it is open to question whether a gifted speaker could not recite Tennyson's mournful lines with as much effect as a singer could sing them. Any how, elaborate musical treatment would here defeat its own purpose, and Professor Macfarren was not likely to overlook the fact. We admire his work as much for what it leaves out as for what it contains. A further contribution from the Editor appears in—

As through the land at eve we went,  
And pluck'd the ripened ears,  
We fell out, my wife and I,  
O we fell out, I know not why,  
And kiss'd again with tears.

Mr. Cousins is much happier here than in one or two previous instances. He has caught the homely, affectionate spirit of the text, and written a little song which though it may never be heard in concert-rooms, will find a welcome in many a family circle. Mr. Harold Thomas's "Sweet and low" strikes us as being a little out of harmony with its theme. We see nothing in the poet's lines to justify the use of showy, peggish, flashing through several octaves. The babe instead of going to sleep, would want to play with the saying this we must not be understood to complain of the music *per se*. The "Bugle Song"—

The splendour falls on castle walls  
And snowy summits old in story—

has been set by Sir Herbert Oakeley for voice, piano, and cornet or bugle *obligato*, the wind instrument, of course, doing liberal service in the character of Echo. We have no doubt that this song (here republished by the way) would prove acceptable in the concert-room, where the effect of the cornet could hardly fail to meet with instant appreciation. Next in order come two settings of "Tears, idle tears," by Herr Joachim Raff, that prolific composer, when asked for one, having characteristically sent double the number. We cannot recognise either the ideal of music for such words; but we much prefer the second to the first, wherein Herr Raff indulges to his passion for queer harmonies and queerer progressions. Students of composition might profitably examine the work for hints as to what they should avoid. The companion piece is far more musicianly, and infinitely more true to the poet's thought. Indeed, this song contains some remarkably fine passages, worthy of Raff at his best. To Mr. F. H. Cowen fell the grateful task of writing music for—

O swallow, swallow, flying, flying south,  
Fly to her, and fall upon her gilded eaves,  
And tell her, tell her, what I tell to thee.

The young musician has discharged his task capitally, given us a perfectly charming song, which ought to become a favourite everywhere. Alike in conception

technical execution it is good. The very spirit of the passionate words breathes in every bar. Mr. Francesco Berger is next in the list of composers, his text being the grand passage which, well-known as it is, we cannot omit to transcribe:

Thy voice is heard thro' rolling drums,  
That beat to battle where he stands;  
Thy face across his fancy comes,  
And gives the battle to his hands.  
A moment, while the trumpets blow,  
He sees his brood about thy knee;  
The next, like fire he meets the foe,  
And strikes him dead for thine and thee.

Noble as these lines are, they did not inspire Mr. Berger, nor lift him above conventional pianoforte imitations of drums and trumpets. Even if drums and trumpets were available it would not be necessary to introduce them into the music, simply because they are mentioned as adjuncts to the poetry; but to imitate them through such a medium as the pianoforte is a grave error, the more regrettable here because the music gives evidence of capacity. In the setting of—

Home they brought her warrior, dead!  
She nor swoon'd nor utter'd cry,

Signor Randegger appears to considerable advantage. He opens the song with a solemn march theme, suggested more or less throughout the first verse, and thenceforward follows the course of the story in the same spirit of dramatic illustration. The music is somewhat elaborate in structure, but not too much so for the character of poetry which, its simple pathos notwithstanding, suggests a magnificent gallery picture rather than a "bit" for the cabinet. We easily recognise the hand of Mr. Berthold Tours in the music to lines beginning—

Our enemies have fallen, have fallen; the seed,  
The little seed they laughed at in the dark,  
Has risen and cleft the soil, &c.

Here, also, the structure of the song is elaborate, and its expression dramatic; so much so as to lift the piece out of the category to which it, in name, belongs. Concerning the ability displayed there can arise no question. Work of this calibre tells its own story, and indicates a possibility of something still better, provided, as in the present case, inducements to labour were forthcoming. The little lyric beginning—

Ask me no more: the moon may draw the sea,  
The cloud may stoop from heaven and take the shape,  
With fold to fold, of mountain or of cape;  
But, O too fond, when have I answered thee?

has been set by Mrs. Florence A. Marshall with a good deal of fancy and musicianly skill; while not a little boldness here and there in Mr. Francis Hueffer's "Now sleeps the crimson petal, now the white" evidences the composer's practical adhesion to modern ideas of musical liberty. M. Saint-Saëns is the author of the next song, in which the French master deals with the passage from "Maud":

A voice by the cedar-tree  
In the meadow under the hall!

He begins splendidly, and there is the true ring in every bar of the stimulating music illustrative of "a passionate ballad, gallant and gay," which Maud sings under the cedar. The next section is less well marked, for reasons easily found in the poetry; but the final Andante winds up well, and leaves an impression that among the really successful illustrators of our Tennyson a place is deserved by Saint-Saëns. Liszt follows with music to—

Go not happy day  
From the shining fields.

In the main this song will be looked upon as a disappointment. There are a few effective bits in it, but the general effect is surprisingly tame and cold, having regard to the composer's usual and most successful style. We can only account for it by assuming that Liszt's acquaintance with English was not great enough to place him thoroughly in rapport with his theme. M. Massenet's "Come into the garden, Maud," though characteristic of the author of "Le Roi de Lahore," will certainly not displace Balfe's music to the same words; but if there were ever so popular a version of "Ring out, wild bells, to the wild sky," it would have a formidable rival in M. Gounod's new setting. By simplest means, yet with admirable fidelity, M. Gounod suggests "the tintinabulation of the bells, wild bells," and over the whole music he has thrown a glamour equal to

that pervading the poetry. The song is a gem in its way, and will not be allowed to pass out of mind. Next follow two songs by Mr. C. Villiers Stanford, one of which, "Hapless doom of woman, happy in betrothing," is here republished. The novelty is a setting of the pretty lines:

Shame upon you, Robin,  
Shame upon you now!  
Kiss me would you? with my hands  
Milking the cow.

The music is as quaintly charming as the words, and both together ought to make a favourite selection in drawing-room and concert-hall. Mr. Stanford may be congratulated upon a marked success in this effort of his lighter muse. We have now reached the end, the long procession closing with Mr. W. H. Cummings's version of "Edith's Song"—

Two young lovers in winter weather,  
None to guide them.

Of this it may be said with truth, "though last, not least." The music is worthy of an artist-musician who by the fairest means has won a distinguished place in the ranks of our composers and vocalists.

One reflection will occur to all who look carefully through the volume, and it is this: "How admirably, for the most part, the English musicians represented have done their work!" Some, indeed, may be surprised, not to say astonished, at the ability shown, after comparing it with the average merit of songs made "to sell" by the same hands. The reason probably is that each composer felt at perfect liberty to consult his own purely musical taste, and so did himself full justice. If so, we have another ground for satisfaction at the appearance of the volume, and an additional inducement to hope that more of our English poets may in due time receive the honour so justly awarded here to Alfred Tennyson.

*Novello's Music Primers.* Edited by Dr. Stainer.

*The Harmonium*, by King Hall.

[Novello, Ewer and Co.]

IN his preface to the present work, Mr. Hall justly regrets that so few musicians are acquainted with the capabilities of the Harmonium, and combats the very common, though entirely erroneous, impression that anybody who can play the piano or organ is therefore qualified, without special study or tuition, to play the harmonium also. We think it is chiefly because of the misapprehension just referred to that the instrument has not advanced more rapidly in public favour. The average performances of amateurs on the Harmonium are, to a refined musical ear, simply distressing; and as it is probable that at least nine people out of ten have never heard the instrument properly played, it is not surprising that its merits should not be appreciated.

Those who know Mr. Hall's large "School for the Harmonium" will not need to be told that he thoroughly understands the subject which he treats. The present little work differs in some matters both of detail and arrangement from its predecessor. Additional experience has enabled the author to correct, where necessary, and to supplement the information contained in the earlier work; and after a careful examination of the Primer we have no hesitation in pronouncing it a thoroughly reliable authority upon the instrument.

After a short historical introduction, entitled "Sketch of the Free Reed," Mr. Hall describes the construction of the Harmonium. This part of the work is illustrated by some very clear diagrams, drawn expressly for the book. The keyboard and the stops are next treated of, and plans are given of the different arrangement of the stops in instruments of various sizes, the quality and pitch of the registers being dealt with in some detail. As the book is certain to reach a second edition, we think it will be well to offer one or two suggestions for the completion of this part of the subject. In one variety of the Harmonium frequently used at public performances—the one known as the "Alexandre Concert Model"—the arrangement of the stops differs materially from any given in the plans on page 19. Here the "Voix Céleste," instead of being No. 6, and of sixteen-foot pitch, is No. 5, and of eight-foot pitch, and it is completed by a bass half, labelled "Voix Humaine." No. 5, also of eight-foot pitch; while in the same instrument the "Musette" is No. 6 and not No. 5. As an instrument of this kind is more often met with than

the large Harmonium shown in fig. 4, page 19, it would, we think, be well to say something about it in future editions. Another point worth mentioning is that we can find no reference at all to what is known as the "double touch." This mechanical adjustment of the keys plays so important a part in many Harmoniums (especially in those of M. Mustel), that it would be well to explain it in future editions. Students who are not acquainted with its use will otherwise be very likely to be considerably discomposed on playing for the first time on an instrument in which it is found. Mr. Hall is no doubt familiar with it, and we call attention to the omission that it may be rectified in future editions.

The directions and exercises for blowing leave nothing to desire either in clearness or completeness; while the chapter on the combination of stops, and more especially the "general remarks" (pages 29–34) with the very novel "combination tables" on page 33, are really admirable. We next find a series of exercises on fingering, and a number of special "studies for blowing," in which some of the technical peculiarities of the instrument are well illustrated; and the work is completed with thirteen original pieces, many of which are not only interesting as music, but most instructive to the learner, as showing him how to make the most of the special resources at his disposal. We trust that the publication of this Primer may do something to remove the prejudice against and increase the knowledge of the too often despised and rejected Harmonium.

*The Little Drummer.* Words by Clara Kappey, after H. von Fallersleben's "Paukenschläger."

*Wind.* Words by H. Baldwin.

*The Lark now leaves his wat'ry nest.* Words by Sir William Davenant.

Four-part songs, composed by J. A. Kappey.  
[Boosey and Co.]

ALL these unpretentious songs show much musical feeling, the first, however, being the best of the three. This composition, being written for the members of the Rochester, Strood, and Chatham Choral Society, has been already successfully tested in public. No. 2 is carefully written and melodious; but we like not the accentuation of the words where the time changes to 3-4. No. 3 has many good points; and, if well sung, would we think prove extremely effective. Mr. Kappey might doubtless, judging from these specimens, succeed in a higher class of writing.

#### FOREIGN NOTES.

WE have received the following interesting communication from Professor F. W. Jähns, of Berlin, the well-known authority in matters connected with the works of C. M. von Weber, respecting the recent first publication of a cantata by that composer: "A notice has appeared in a late issue of the *Dresdener Nachrichten* directing the attention of the readers of that journal to what is styled a newly discovered or 'exhumed' work by C. M. von Weber. This expression is used with regard to a cantata written by Weber in the year 1821, on the occasion of the anniversary of the birth of a member of the royal family of Saxony, and which has just been published for the first time by Kistner, of Leipzig. The editor, Herr Carl Bank, has acquitted himself of his task in a manner worthy of the immortal composer, having moreover substituted new words of more general application for those originally employed for the special occasion for which they were intended, and commencing with 'Du, bekränzend uns're Laren.' Thus far, then, the musical public has every reason to feel indebted to Herr Bank, while he himself would probably be the last to claim the merit attributed to him by the journal in question of having 'exhumed, à la Schliemann,' this cantata of Weber's. He must, doubtless, be well aware of the fact that in my book on Weber ('C. M. von Weber in seinen Werken'), published in 1871, this cantata is mentioned at some length under No. 283, p. 340, including dates of composition and first performance, together with a characteristic of the work, its subsequent partial utilisation by the composer in the first finale of 'Euryanthe,' and the whereabouts of the manu-

script. In the face of these facts it is difficult to see how the edition of the cantata issued by Herr Bank can in any sense be described as a 'discovery.' *Suum cuique!*" So far we have quoted Professor Jähns, to whose communication, apart from its interesting subject-matter, we extend the more willingly the publicity of our columns, since we are fully alive to his unique merits in regard to the elucidation and determination of facts and details relating to the compositions of C. M. von Weber, which render his labours a monumental one for future generations. The Professor is, we understand, preparing for publication a supplementary volume to his "C. M. von Weber in seinen Werken," containing much additional information concerning the works of the composer of "Freischütz" and "Oberon."

The cyclus of historical performances of Mozart's operas was announced to be inaugurated at the Imperial Viennese Opera on the 25th ult., occupying a week, the order of representations being as follows: "Idomeneo," "Seraglio," "Le Nozze di Figaro," "Don Giovanni," "Così fan tutte," "Zauberflöte," "La Clemenza di Tito." Among the lady artists engaged in the performance are mentioned Mesdames Pauline Lucca, Bianchi, and Schuch-Proska. A similar historical week dedicated to Mozart's operas was to be held simultaneously with the Vienna performances at the Stadt-Theaters of Hamburg and of Leipzig.

At a recent Concert of the Philharmonic Society of Vienna the first performance of an overture to an opera by Franz Schubert, entitled "Des Teufel's Lustschloss," created much interest. The work was composed, to a libretto by Kotzebue, between the years 1813-14, when the composer was still almost a boy, and has never been printed. The first and third acts are said to be still in existence, the manuscript of the second having served to light the fire at the house of a friend of the composer. The overture is described as being sprightly and of sound workmanship.

The museum of the Mozart Institution at Salzburg has been enriched by the gift, on the part of the widow of M. Erard, of the ring given to the composer in 1762 by the Empress Maria Theresa, on the occasion of a concert held at Schönbrunn. The valuable relic had come into the possession of the lady through Spontini.

We have good authority for contradicting the report spread in German journals, and reproduced in these columns, to the effect that Herr Julius Stockhausen is about to resume his former position as director of the Stern'sche Gesangverein at Berlin. On the contrary, the great German baritone, although he has resigned his position as professor at the Frankfurt Conservatorium, intends to continue his residence in that town, where there is a sufficient field for the exercise of his eminent talents. Herr Max Bruch, the present director of the Berlin institution, publicly renounces, on the other hand, the intention attributed to him of resigning a position which he has so recently assumed.

The Berlin music journal *Echo*, occasionally quoted by us, has ceased to exist since the commencement of the present year.

A new work from the pen of Dr. Ludwig Nohl, "Mozart nach den Schilderungen seiner Zeitgenossen" (Mozart as described by his Contemporaries), is being issued in numbers by the firm of F. Thiel at Leipzig. The book will form a pendant to the same author's similar work on Beethoven (not the biography). We shall again refer to the new publication when complete.

Herr Josef Joachim is just now engaged upon a most successful Concert-tour extending over Austria and some parts of Italy, in conjunction with the Viennese pianist Herr Bonawitz. At Milan, where the two artists appeared on the 6th of last month and on subsequent dates, their reception has been of the most enthusiastic kind, the eminent violinist creating a *furor* with his Hungarian Concerto and the Hungarian dances, well known to London audiences.

Anton Rubinstein's operas are evidently gaining ground in the *répertoires* of continental theatres. At Berlin "Die Maccabäer" and "Ferramors" have been mounted; at Prague and Breslau the former work is being produced; at Hamburg "Nero" continues to draw a full house; the same may be said of "Ferramors" at the theatres of Königsberg and Dantzic; while at Moscow and St. Peters-

ing, where most of his operas have been long popular, a new work entitled "Kalaschnikoff" is shortly to be produced.

According to the *Bayreuther Blätter* the total amount realised by Dr. von Bülow, by his concerts given in aid of the fund of the Society of Patrons of the Bayreuth undertakings, amounted during the years 1878 and 1879 to 16,817 marks. The total receipts of the Society during the period named were about 88,000 marks.

Miss Agnes Zimmermann, to whose present artistic tour in various parts of Germany we specially referred in our last issue, has added considerably to her continental reputation during the past month. The gifted lady-pianist appeared twice at the famous Gewandhaus Concerts of Leipzig, where her interpretations, especially of the music of Bach, met with the most unqualified approbation, the same flattering reception being accorded her during her subsequent visits to Halle, Frankfurt-on-the-Main, Darmstadt (where she had the honour of playing before the Emperor), and elsewhere. Miss Zimmermann is expected to return to this country during the present month.

Ignaz Brüll's new opera, "Bianca," has recently been produced at the Hoftheater of Dresden, with but slight success. The work has survived only three or four representations, notwithstanding Frau Schuch-Proska's excellent singing in the principal rôle.

At the Paris Opéra-Comique a one-act opera by Nicolo, a young aspirant for fame, has met with decided success. New operatic works are expected from the pen of M. Joncières, for whom M. Louis Gallet is said to have written a libretto, as well as from M. Gounod, who has accepted the book of an opera, entitled "Henri VIII.," of which M. Détrouy is the author. Before, however, the popular French composer can commence the new composition, he will have to complete his "Héloïse et Abélard," effect the radical changes in the score of his "Tribut de Zamora," and remodel the third act of "Cinq-Mars," according to his announced intentions.

M. Gevaert, the director of the Brussels Conservatoire, is engaged upon the composition of an opera entitled "Venise," for which M. Sardon has written the libretto.

The opening Concert of the present season of the "Stefano Tempia Choral Society," of Turin, was dedicated exclusively to compositions by the founder, who died in November, 1879. Handel's "Judas Maccabæus" will shortly be produced by the same Society for the first time on Italian soil.

A grand Music Festival is to be held at Rome next Easter on the occasion of the inauguration in the Eternal City of a statue of Palestrina. Among the composers of eminence who have been invited to contribute compositions are mentioned: Signori Ponchielli, Marchetti, Bazzini, Pedrotto, Gamboti, and Rossi, MM. Thomas and Gounod, and Beren Wagner and Liszt. Verdi has likewise promised a composition from his pen.

A festival in commemoration of the fiftieth anniversary of Belgian independence will be held this year at Brussels, preparations on a grand scale having already been made. A hall capable of holding some 6,000 persons is being erected, where musical performances will take place during three successive days, the first being devoted to old Belgian masters, the third to solo performances and modern Belgian composers, while on the second the choral societies of Antwerp will unite in concert.

An interesting Concert was given on December 23 by the Brussels Conservatoire, when the programme consisted exclusively of compositions emanating from the sixteenth, seventeenth, and eighteenth centuries, executed or accompanied on such instruments as were actually in use at those periods. The Brussels institution, as is well known, boasts the possession of an exceptionally fine and complete collection of musical instruments, both ancient and modern.

It is stated in Italian journals that Verdi has just set to music a "Paternoster" and an "Ave" to Dante's words, and that they will be produced at Milan during next carnival, on condition that the proceeds are expended on local charities.

Richard Wagner is at present staying at Naples, where he will probably remain some months. His health is said to be daily improving. During his stay "Lohengrin" will most likely be produced at the Naples Theatre.

Madame Christine Nilsson continues to electrify the Madrid public with her impersonations of the heroines of Gounod's "Faust" and Thomas's "Mignon." Regarding the latter, a correspondent of *Le Ménestrel* writes to that journal: "The plaudits and recalls succeeded one another almost without interruption, during the first three representations which have so far taken place." It is to be hoped that there were none amongst the audience who had come with a desire to hear the opera itself, for they must have been sadly disappointed otherwise! This is about as good an illustration of the tyranny exercised by the modern diva-worship as we have yet heard of.

An opera entitled "Don Bibas" will before long be brought out at the Lisbon Theatre. The composer is an amateur, the Visconde d'Arneiro, whose name has already become known by the production, at the same theatre, of his operatic work "L'Elisire di Giovanezza."

Ernst Kossak, for many years one of the most highly esteemed humoristic writers, and an able critic in art matters in connection with Berlin journalism, died on the 3rd ult.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (December 28): Symphony, C minor (Beethoven); Adagio and Rondo for violin (Max Bruch); Orchestral Fragments from "Manfred" (Schumann); Variations for two pianofortes on a Theme by Beethoven (Saint-Saëns); Overture, "Oberon" (Weber). Conservatoire Concert (January 4): Symphony, A minor (Mendelssohn); Chorus, "La Mort d'Opheïe" (Berlioz); Fragments from "Egmont" (Beethoven); Chorus, "Près du fleuve étranger" (Gounod). Concert Populaire (January 11): "La Lyre et la Harpe," Cantata (Saint-Saëns); First part from "Creation" (Haydn). Conservatoire Concert (January 18): Overture and Choruses from "Athalie" (Mendelssohn); Concerto for hautboy (Handel); "O fili," double chorus unaccompanied (Leisinger). Symphony in A (Beethoven). Concert Populaire (January 18): "Le Désert" (David); Pianoforte Concerto, G minor (Mendelssohn); Air with Chorus from "Le Feu" (Guiraud); Overture, "Guillaume Tell" (Rossini). Concert Populaire (January 25): "La Lyre et la Harpe" (Saint-Saëns); Sérénade hongroise (Joncières); Choral Symphony (Beethoven). Châtelet Concert (January 25): Symphony in F minor (Tchaikowsky); Children-Scenes (Schumann); Violin Concerto (Beethoven); Fragments from "Samson et Dalila" (Saint-Saëns); Prelude to "La Reine Berthe" (Joncières); Polonaise from "Struensee" (Meyerbeer).

Leipzig.—Gewandhaus Concert (January 8): Symphony, C minor (Spohr); Rondo Brilliant (Mendelssohn); Ballet Music and Gavotte from "Iphigenia" (Gluck); Symphony, C major (Haydn); Pianist, Miss A. Zimmerman. Euterpe Concert (January 13): Overture "Genoveva" (Schumann); Concerto, G major (Beethoven); Violoncello Soli (Bach, Schumann, David); Symphony, B flat major (Svendén). Gewandhaus Concert (January 15): Symphony (Reissmann); Violoncello Concerto (Eckert); Pianoforte Concerto, C minor (Sterndale Bennett); Pianoforte Pieces (Chopin, Bach, Brahms); Pianist, Miss A. Zimmerman. Euterpe Concert (January 20): Overture "Dimitri Donaski" (Rubinstein); Violin Concerto (Beethoven); Symphony, C flat major (Schumann). Gewandhaus Concert (January 22): Symphony, F major (Beethoven); Bachanale, from "Achille et Scyros" (Cherubini); Overture, "Dame Kobold" (Reinecke); Schicksalslied (Brahms); Variations on "God save the King" (Haydn); Fragments from "Ruins of Athens" (Beethoven).

Berlin.—Concert of the Stern'sche Gesangsverein (January 6): Pianoforte Concerto in G major (Beethoven); "Tower of Babel," Oratorio (Rubinstein). Concert of the Singakademie (January 16): Missa in A major (Bach); Te Deum (Kiel); "Lobgesang" (Mendelssohn). Concert of the Tonkünstler-Verein (January 16): "Prometheus" (Liszt).

Breslau.—Chamber Concert of the Orchester-Verein (January 13): Quartet, B major, Op. 67 (J. Brahms); Pianoforte Sonata, A flat major (C. M. von Weber); Quartet, A major, Op. 18 (Beethoven). Concert of the same (January 20): Second Symphony (Brahms); Second Violin Concerto (M. Bruch); Funeral March of a Marionette (Gounod); Spanish Dances (Sarasate); Dance from opera, "Zizensche Husaren" (B. Scholz).

Dresden.—Lauterbach's Kammermusik Soirée (January 5): Trio, Op. 9, G major (Beethoven); Quartet, Op. 41, A major (Schumann); Variations, G major (Haydn); Valse for string quartet, Op. 73 (J. Kiel). Concert of the Sinfonie Capelle (January 9): Overture, "King Stephen" (Beethoven); Suite, D major (Bach); "La Jeunesse d'Hercule" (Saint-Saëns); Symphony, D minor (Schumann). Mannfeld Concert-Historical (January 13): Symphony, D major (Ph. E. Bach); Chorus and Dance of Furies from "Orpheus" (Gluck); Variations, G major (Haydn); Air from "Titus" (Mozart); Overture, "Leonore" No. 3 (Beethoven); Overture, "Oberon" (Weber); Andante from Violin Concerto (Mendelssohn); Finale of Fourth Symphony, D minor (Schumann); Rhapsody, No. 2 (Liszt); Overture, "Tannhäuser" (Wagner).

Baltimore.—Concert of the Peabody Institute (January 3): Quartet, B flat major (Haydn); Songs (Mozart); Impromptu, C minor, for pianoforte (F. Schubert); Pianoforte Trio, B flat major (Beethoven).

Auburn (N.Y.).—Concert of Mr. W. C. Richardson's Academy (December 4): Rondo Capriccioso (Mendelssohn); "La Prece dell'Orfano" (Mercadante); Tema con variazioni (Hartmann); Songs (Sullivan, Pinsuti); Novelette (Schumann); Nocturne in G major (Chopin).

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

## CORRESPONDENCE.

## ENGLISH VERSION OF THE TEXT OF "ELIJAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with great interest the articles in "THE MUSICAL TIMES" entitled "The Great Composers," and shall be grateful if you will allow me to ask a question on a subject referred to in the January number.

I allude to the composition of "Elijah," and I am anxious to know on good authority at what period of his work Mendelssohn first dealt with the English words.

No doubt "Pastor Schubring" delivered his views in the German, but as the oratorio was first produced in England it would seem probable that Mendelssohn was at least acquainted with the translation before the finishing touches were put to the music, and it would be gratifying to be assured of it.

But if this was not the case, and if Mendelssohn never took our English version into consideration, I am afraid we ought to consider that we have not got the oratorio in its best and truest form, it being generally admitted that all vocal music loses somewhat by any alteration of the original words. This would be a hard lesson for us to learn, now that the "Elijah" has become so interwoven with our English musical life.—Your obedient servant,

J. E. A. T.

P.S.—It would be interesting to have similar information about other great Oratorios, e.g.: "St. Paul," "Lobgesang," &c.

[Mendelssohn's published correspondence contains no reference whatever to the English version of the text of "Elijah," nor, as far as we know, is the subject of our correspondent's letter touched upon by any of the master's biographers or critics. There is every reason for believing that the music was composed to the German words; which alone appear in the full score (now in the possession of Messrs. Novello, Ewer and Co.), used by Dr. Gauntlett, the organist at Birmingham, in 1846. The fact that this, the first performance, was given in English; further, that it was conducted by the composer, and that he made very considerable alterations after this, but previous to publication, makes it appear probable that the English words at least received very careful consideration. All the alterations made in the vocal music to suit the English text can be seen and compared with the original in the first edition of the oratorio, published by the late firm of Ewer and Co. If our correspondent can induce Mrs. Bartholomew to gratify his natural curiosity upon this matter he will do musicians generally a service.—Ed. Musical Times.]

## THE CAMBRIDGE EXAMINATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The letter in your last issue is evidently the language of disappointed chagrin. Though the writer signs himself "Mus. Bac.," he does not put *Oxon.* or *Cantab.* after it, and it is just possible that he may be one of the unfortunates "plucked" at an early stage, and afterwards successful either at Heidelberg, New York, or Dublin. A man who had gained his degree at Cambridge would not so write of his *Alma Mater*: indeed, he would certainly have been proud to put "Cantab." after his name. If his degree is equal to a Cambridge one, it is unwise of him to wish to lower the standard, and so lessen the value of his own degree. And if he has obtained his degree at Oxford or Cambridge, as very many have done, surely "What man has done, man can do"; and if so many fail, it is because they are not up to the standard, and therefore not worthy of the honour. It must be borne in mind that nearly all who have gone to Cambridge during the last two years have been over thirty years of age, hoping to get in under old regulations. Many would be very doubtful about passing, but would take their chance of just scraping through the Preliminary Examination somehow, and if they did so, would very likely go no further. It is questionable whether half who even passed the Preliminary Examination sent up Exercises this year, and some of those who would send the exercise might not be

ready for the final examination at once; so that the statistics of "Mus. Bac." require modification and verification. The Examiners should be credited with having weeded out some men who would have added no honour to the title.—I am, Sir, yours truly,  
January, 1880. A MUS. BAC. OF THE FUTURE.

## "THE GREAT COMPOSERS, SKETCHED BY THEMSELVES."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As the letter-press of your valuable paper cannot be had after publication, would you allow me to suggest that the above-named papers be reprinted in book form, of so many volumes, when completed.

Thus far I have read them with great interest, especially those on Beethoven and the present numbers on Mendelssohn.

I hope Mr. Bennett will not stay his hand yet, but will tell us something about Bach, Cherubini, Chopin, Gluck, Handel, Moscheles, Schubert, Spohr, &c.

Many thanks are due to Mr. Bennett for the very valuable service he has rendered the profession, by bringing to the front these exceedingly interesting articles many new beauties in the lives of the Great Composers. I inclose my card, and remain,

Yours faithfully,

York, January 6, 1880.

G. H. S.

[We understand that what our correspondent proposes is about to be done, and that a first volume will be issued in the course of a few months.—Ed. Musical Times.]

## MOZART'S TWELFTH MASS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On what authority is the Mass commonly known as Mozart's No. 12 now so often ascribed to Zellner? Did he really write it? Who was he? The Mass is the most popular of all those attributed to Mozart, and it would interest all musicians to be satisfied as to its real authorship.—I am, &c.,  
Fosco.

Several interesting communications are unavoidably omitted, from want of space.

## TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

HENRY C. LAYTON.—The letter of our correspondent merely re-states the derivation of the Chromatic Scale as propounded by Professor Macfarren.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANGOR.—A very successful Concert was given by the Choral Society on the 20th ult., in the Penryn Hall, before a large audience. The gleeful-singing by the Society reflected great credit upon the Conductor, Mr. W. Williams. Songs were effectively sung by Miss Nellie Arthur, Messrs. Eos Maelor, E. M. Jones, and A. McCall, the last-named gentleman acting as substitute for Mr. Cecil Tovey, who was seriously indisposed. Mr. E. W. Thomas was an efficient accompanist.

BIRMINGHAM.—The annual performance of the *Messiah* by the Festival Choral Society, took place in the Town Hall on the evening of Boxing-Day, with Miss Anna Williams, Miss Helen D'Alton, Mr. Joseph Maas, and Mr. Robert Hilton, as vocal principals; Mr. Gilmer, cornet, replacing Mr. Thomas Harper, absent; Mr. Stimpson at the organ, and Mr. Stockley conducting. There was a very large attendance, and the performance was an exceedingly good one, reflecting the highest credit upon principals, band, and chorus.—The members

of the Philharmonic Union gave their Christmas Concert the following evening, the programme comprising *The Woman of Samaria* (W. S. Bennett), and a miscellaneous selection. The principal work received a very meritorious rendition, and was highly appreciated: the vocal principals, Miss Annie Marriott, Miss Edith Clelland, Mr. Joseph Maas, and Mr. Frith doing justice to the solos, and also to the beautiful quartet "God is a Spirit," which was strenuously redemanded but not repeated. A noticeable feature of the second part was the performance of Beethoven's Pianoforte Concerto in C minor, by Master Frank Watkins, a juvenile pupil of Dr. Heap, who displayed high qualities as an executant. A Second Concert Overture by Dr. Heap, a decided advance upon the first, met with a warm reception, and a new song, "Annabel Lee," well sung by Mr. Maas, created a marked effect. Both works may be classed among Dr. Heap's happiest efforts. There was an overflowing and enthusiastic audience. — Messrs. Harrison's Third Subscription Popular Concert took place in the Town Hall on Wednesday, the 21st ult. The artists included members of Mr. Mapleson's company, but an apology had to be made for Mlle. Irma di Murska, who was unable to appear through illness. Madame Marie Roze, Mlle. Dariailli, Signor Tecchi, Mr. Carleton, and Signor Susini, went through a miscellaneous programme which gave great satisfaction. Mr. Carleton made a highly favourable impression on this his first appearance at Birmingham. Mlle. Sacconi gave several harp solos in a very finished manner. Dr. von Bülow, who made his first appearance in the Town Hall on this occasion, played, among other pieces, the *Menuetto e Fughetta* from Rheinberger's Op. 113, for left hand alone, and created a decided sensation. Professor Hill, the husband of Irma di Murska, proved himself an admirable Conductor and accompanist. There was, as usual, a large and brilliant audience.

—The Saturday Evening Popular Concerts continue to meet with extraordinary success. On every occasion numbers are unable to obtain admission to the hall. The last few have been of a miscellaneous character, the artists being Miss Symper and Miss Walker (local students at the South Kensington School), pianists; Miss Blower (another local student), Miss Fraser (violinist); Mr. Whiston, and Mr. Harrison, vocalists; Mr. F. Ward, violinist; and Mr. Bickley's Glee Party, whose efforts were most successful; and Mr. Stockley's band gave an Orchestral Concert, with Miss Anna Seauenberg as vocalist, the performance giving the highest satisfaction to a large audience.

**BIRSTALL, NEAR LEEDS.**—The members of the Philharmonic Society gave their Annual Subscription Concert in the Assembly Room, Low Lane, on Tuesday evening, the 20th ult., when Handel's *Oratorio Tiphthah* was performed, the principal parts being ably sustained by Miss Marietta Tomlinson, Miss Marian Tomlinson, Mr. Verney Binns, and Mr. Walter Dearly. The band and chorus, which numbers upwards of eighty performers, was well balanced, and the manner in which the choruses were rendered reflected great credit on all concerned. Mr. George Crawshaw conducted, and discharged his duties in a most efficient manner.

**BOGNOR.**—The members of the Choral Society gave their second Concert on the 30th of December. Part I. consisted of the First Part of Handel's *Messiah*, and Part II. was miscellaneous. The principal vocalists were Miss Alice Osmond, Madame Wissmüller, Mr. C. E. Pillow, and Mr. Seymour Kelly. The Concert was a thorough success, and the singing of the choruses and part songs reflected the greatest credit on Mr. T. E. Aylward (organist of Chichester Cathedral), the Conductor of the Society. The soloists were thoroughly efficient. Mr. G. Osmond presided at the piano, and Mr. W. Packham at the harmonium.

**BONCHURCH, I.W.**—A very successful Concert was given on December 29, at the Bonchurch Hotel, by the members of Mr. Banson's newly formed Musical Society. A selection from Haydn's *First Mass*, and several part-songs, including Barby's "Lullaby" and J. G. Callcott's "The lark now leaves his wat'ry nest," were given by the choir. The solo vocal music, rendered by Miss Scriven, Mr. Cotford Dick, and the Rev. Arthur Sewell, included the Bach-Gounod "Ave Maria" (with violin and harmonium obligato), Gounod's *Nazareth* (with harmonium obligato and male chorus), Gounod's *Benedicite*, &c. Mr. Charles Fletcher was solo violinist, and played Raff's *Cavatina*, Vieuxtemps' *Fantaisie Caprice*, and two movements from De Beriot's *Seventh Concerto*. Mr. Banson conducted, and played Mendelssohn's *Variations Sériennes* (No. 17). The audience was large and thoroughly appreciative.

**BOURNEMOUTH.**—On the 15th ult. a successful Organ Recital was given at the Richmond Hill Church, on the new instrument recently erected by Messrs. Brindley and Foster, of Sheffield. The selection included Basset's *Andante* and *Variations in G*, a *Prelude and Fugue* by Bach, an *Offertoire* by Wely, and an original composition. Mr. Mansell Ramsey, the organist, presided at the instrument, and a vote of thanks was accorded to him at the close of the performance.

**BRADFORD.**—The fourth of the current season of Subscription Concerts took place in St. George's Hall on Friday, the 16th ult., when an excellent programme of chamber music was selected. The artists were Madame Norman-Néruda, Herr Selmann, Herr Straus, and Signor Piatti, who formed the string quartet; Dr. von Bülow, pianist, and Mlle. Lallemand, vocalist. Mr. Midgley was an able accompanist.

**BRISTOL.**—Mr. Augustus Simmons, Organist and Choirmaster of St. Mary's Roman Catholic Church, gave his annual benefit Concert at St. Joseph's Hall, Trenchard Street, on the 20th ult. The principal vocalists were Madame Bretelle, Madame Nicholas, Miss Kate Hayes, E. T. Morgan, Mr. Stuart Higgs, and Mr. George Williams. The choir, "Glory, honour, praise, and power" (Mozart), which is very well performed, amply proved the excellent and careful training the choir had received. The solo vocalists in this piece were Madame Bretelle, Miss Hayes, and Messrs. Morgan and Higgs. The organ accompaniment was excellently played. The trio, "On These evening soul awaits," by Madame Nicholas and Messrs. Morgan and Higgs, the recitative and solo, "And God created man," and "In native worth," by Mr. Morgan, and "With verdure clad," by Madame Bretelle, were warmly applauded. Mr. Augustus Simmons conducted.

Mr. Dinelli Skelding presided at the organ and pianoforte; his skill as an organist being specially displayed in accompanying the solo "With verdure clad," and the air, "Angels ever bright and fair."

**CAPE TOWN.**—A Service of Praise, the last of the series of opening services in connection with the Metropolitan Wesleyan Methodist Church, was held on Wednesday evening, December 10. The Hon. Wm. Ayliff, Secretary for Native Affairs, presided. The programme consisted of selections from the *Messiah* and *Creation*, with anthems, &c., which were effectively rendered by the choir of the church, under the able leadership of Mr. J. H. Ashley. Mrs. Jansen rendered valuable assistance by her admirable singing of "With verdure clad," "I know that my Redeemer liveth," and the solo in "Comfort ye" and "In native worth." The powers of the fine-toned organ were well brought out by the organist, Mr. J. B. Smithers.

**CATFORD.**—The new and handsome church of St. George, Perry Hill, built at the sole cost of H. Parker, Esq., J.P. of Lee, Kent, was consecrated on Saturday, the 17th ult., by his Grace the Lord Bishop of Rochester. In the processional hymn, "Onward, Christian soldiers," the choir, ably led by Mr. W. H. Cooke, the precentor and choir-master, sang with great effect. The Service was sung to Stainer's arrangement of the *Parisian tones*, and was admirably rendered.

**CHELLENHAM.**—Mr. J. A. Matthews's Choral Society gave the second Concert of the tenth season on Tuesday evening, the 23rd ult. *The Messiah* was the Oratorio performed. The band and chorus numbered upwards of 150 performers. The solos were well rendered by Madame Wesley, Miss Eva Neate (a pupil of Mr. Matthews), Miss Hilda Wilson, Mr. Alfred Kenningham, and Mr. Orlando Christian. The minor parts were sustained very effectively by members of the Society, and the whole performance was most successful. Mr. J. A. Matthews conducted.

**CLIFTON.**—On Thursday, the 15th ult., the members of the Bristol Madrigal Society gave their annual ladies' night at the Victoria Rooms, when the spacious and elegant saloon was completely filled. The choir mustered in good numbers, and it was evident that great care had been taken in balancing the parts in each work rendered, about thirty boys taking the treble parts. The programme was an excellent one, and included Wilbye's "Sweet honey-sucking bees," and "The Lady Oriana"; Bateson's "Have I found her?" Morley's "Now is the month of maying," and "In dew of roses"; Weelkes's "When careless." Of modern compositions, those which were received with most enthusiasm were Leslie's "Lullaby of life," Smart's "O say not that my heart is cold"; W. Macfarren's hunting-song "Up, up ye dames"; Benedict's "Home," and Sir George Elvey's "Softly, softly blow," each of which had to be repeated. Sir George Elvey was present, and received a most gratifying round of long-continued applause for the performance of his part-song. The other modern composers whose works were selected from were Mendelssohn, John Barnett, Samuel Reay, and R. L. de Pearsall, his madrigal "Light of my soul," and his ballad-dialogue in ten parts, "Sir Patrick Spens" being given most charmingly; the latter having to be repeated. Saville's "Waits," as usual, brought the concert to a close. Mr. Daniel W. Rootham conducted.

**DOLGELLY.**—At the recent Eisteddfod (which has now reached its seventh year) Mr. Brinley Richards, who was adjudicator on the musical competitions, delivered an eloquent address on the history of these national meetings, and afterwards took part in the evening Concert. Several prizes were given, both for choral and solo singing, and much talent was exhibited on the occasion.

**DOVER.**—The third Concert of the Dover Catch Club was given on Thursday, the 8th ult., under the direction of W. Gorton, Esq., when a well-arranged programme was most successfully carried out by the following artists: Miss Rose Barby, R.A.M., Madame San Martino-Campobello, Mr. Lovett King, and Mr. Prenton. The hall was well filled by a highly appreciative audience.

**DOWNHAM MARKET.**—The Philharmonic Society gave the first Concert of the seventh season in the Public Hall, on Thursday evening, the 22nd ult. The first part consisted of a selection from Mendelssohn's *St. Paul*, the principal vocalists being Miss Berrie Stephens, Mrs. W. Pope, and Messrs. Withers, Mawrey, Casebow, and G. Read. The choruses were sung with steadiness and precision. Haydn's No. 1 Symphony (Salomon Set), Glinka's *Potpourri* with chorus, Kalliwoda's *Valse Brillante*, for two violins, were the principal items in the second part. Much praise is due to the band under the leadership of Mr. J. Bray, of Lynn.

**EDINBURGH.**—The sixth of the series of Concerts in connection with the Choral Union took place on the 12th ult., when the Music Hall was filled in every part. The orchestra was under the direction of Mr. Manns. The vocalist of the evening was Miss Rose Trevor, a young lady who on this occasion made her first appearance at a public concert; and the solo instrumentalist was Mr. George Magrath. The orchestra numbers comprised Ambrose Thomas's *Raymond* overture, which was finely played, and the closing and principal number in the first part of the Concert was the only Symphony (in F, Op. 9) of Hermann Goetz, the Königsberg composer who died, yet young, three years ago, just when his genius was beginning to compel recognition. In the second part the orchestra played, very efficiently, Dr. Arthur Sullivan's picturesque incidental music to *Henry VIII.*, and Wagner's *Tannhäuser* overture. Mr. Magrath, first part of the Concert, the solo instrument in two movements from by Liszt—a tender and impassioned *Gondoliers*, and the *Rhapsodie Hongroise*, No. 2.—Sir Herbert Oakley gave an Organ Recital on the 15th ult., in the Music Class-room, to a crowded audience, the attendance of students being again very large. Bach's *Motet* was played chiefly on the diapasons, with the alternations and antiphonal effects of a double choir. In the Handel selection, beginning with the contralto air, "Return, O God of Hosts," the most effective and warmly appreciated portion was the *Funeral March (Samson)*, which was given

on a mixture of stops in imitation of the trombones in Handel's score. Mozart's "Gloria" concluded with the full power of the organ, and a demand for its repetition was partly complied with. The Menzies and Trio from Sterdale Bennett's G Minor Symphony was an excellent specimen of the style of the first English composer of modern times; and the Louis XV. Gavotte—so brimful of humour—was loudly encored, but not repeated.

**ENNISKILLEN.**—Mr. Arnold's fourth Concert was given on Friday evening, the 16th ult., before a large audience in the Town Hall. Miss Macdonald was very successful in all her songs. Mr. Arthur Fowles was encored in "Rolling in foaming billows" (*Creation*), and Mr. W. C. Trimble and Mr. James Plews were also highly appreciated. The church choir sang several concerted pieces during the evening, including "Hail, smiling morn" (*Spoforth*), encored; "Here in cool grove" (*Mornington*); "The Hardy Norseman" (*Pearshall*), and "The Nightingale" (*Mendelssohn*), unaccompanied. Mr. Arnold presided at the organ-harmonium and pianoforte.

**EPFING.**—On Wednesday, the 21st ult., an Entertainment was given in the Town Hall, under the direction of Mr. Walter Latter, R.A.M. The vocalists were Mrs. Latter, Mrs. Sinclair, Miss Elsa Odell, Mr. Arthur Hooper, and Mr. Waters. The overtures, *Semiramide* and *Euryanthe*, by Miss Odell and Miss Gatrill, were evidently much appreciated. Amongst the most effective vocal pieces were Miss Elsa Odell's "Forget-me-not" (*Ganz*), and "The old, old story" (*Blumenthal*); the duet, "The sailor sighs" (*Balfie*), sung by Miss E. Odell and Mr. Arthur Hooper; "The death of Nelson" and "The Boy of Biscay" by Mr. Arthur Hooper; "The midshipmite" and "The three sailor boys" by Mr. Waters, several of which were encored.

**ENTER.**—Mr. Richard Lemaire gave his annual evening Concert at the Public Hall, on the 20th ult. The artists were Miss E. Marriotti, Miss Emily Donnes, and Messrs. Henry Guy and Bridson, and the solo violinist Miss Lucy Riley. There was a large and fashionable audience, and the programme, which consisted chiefly of ballads, &c., was much appreciated. Miss Riley was recalled after each of her two solos, her playing being extremely good for so youthful an artist. Mr. G. E. Blunden and Mr. Lemaire conducted.

**FULHAM.**—A Concert in connection with the All Saints' Church Building Fund was given at the Lecture Hall, on December 29, a pleasing programme being excellently rendered by the Misses Laumann, Miss Emily Paget, Mr. Theo Marzials, Miss Jessie Percival (a talented pianist), Mr. J. Munro Coward, Mr. Charles Morgan, and others. Miss Emily Paget gave with much expression and refinement of style, Dudley Buck's song "When the heart is young," and Clay's "She wandered down the mountain side," besides joining in a Christmas Carol (by C. J. Laumann), with Miss Laumann and Mr. Morgan, Smart's glee "Rest thee on this mossy pillow," and Balfie's duet "Trust her not" with Miss Percival, which proved one of the most successful items of the evening. Miss Laumann was encored for her able rendering of Henriette's "Always alone," and was warmly applauded after a song, "Christe Eleison," by J. Munro Coward, a gentleman whose executive abilities were subsequently displayed in a solo on the Mustel organ from *Carmen*. Mr. Theo Marzials was encored in his own "Three sailor boys"; and a like compliment was awarded to Mr. Charles Morgan for his singing of Balfie's "As I'd nothing else to do." Miss Cornelia Laumann's solo on the American organ, "Les veilleurs de nuit," Miss Jessie Percival's brilliant performance of Mendelssohn's Andante and Rondo Capriccioso, and a selection from *H.M.S. Pinafore* (arranged by Mr. J. M. Coward), were among the other leading features of a most agreeable entertainment, which was numerously attended.

**GEORGETOWN, DEMERARA.**—The Oratorio Concert given in Christ Church in December was a most pronounced success. The programme was one of particular interest, the works chosen for representation being Rossini's *Stabat Mater*, and an excellent selection from the works of Mendelssohn, Beethoven, Gounod, &c. Great praise is due to Mr. Colbeck and his colleagues for the labours they have undergone in their earnest endeavour to place the compositions worthily before the inhabitants of this city. The choruses went well, and the solos and concerted pieces were rendered with exceptional skill. Mr. E. Rake presided at the pianoforte, Mr. W. R. Colbeck at the organ, and Mr. P. Hemery conducted.

**HAMILTON, CANADA.**—On Tuesday, December 9, Mrs. Adamson and Mr. Aldous gave their Second Concert, in the school-room of St. Thomas' Church. The programme was well selected, and included the Adagio and Rondo from Beethoven's Third Sonata for violin and piano; the Andante, Minuet, and Trio from Mozart's Thirteenth String Quartet; Randegger's "Slumber Song," with accompaniment for piano, two violas, and two violoncellos; Gounod's Hymn to St. Cecilia, for violin, piano, and harmonium; the Andante from Mendelssohn's Trio, Op. 66; and Guilmant's Pastoral, for piano and harmonium.

**HANLEY, STAFFORDSHIRE.**—On the 8th ult., the Members of the Hanley and Shelton Philharmonic Society gave their second annual performance of the *Messiah* in the Imperial Circus. The large building (which will accommodate about 3,000 persons) was full in every part, and the performance was in every respect excellent. The solos were sung by Miss Mary Davies, Madame Mary Cummings, Mr. William Shakespear, and Mr. Thunley Beale, the band being composed of professional players from Birmingham, local professionals, and selected amateurs of the district; Mr. F. Ward, of Birmingham, leader. The band and chorus made up a total of 250 performers, under Mr. F. Mountford, the Conductor of the Society, to whose careful training the present efficiency of the choir is due.

**HEELEY, SHEFFIELD.**—On New Year's Eve the members of the Heeley Harmonic Society gave their second Invitation Concert this season in Oak Street Chapel, when the *Messiah* was performed. The solos were creditably rendered by members of the Society, and the choruses on the whole were well given. The band, also mainly composed of members of the Society, rendered very efficient aid, being ably led by Mr. S. Seaton, vice-president. Mr. J. A. Ludlam presided at the organ, and Mr. William Chapman conducted. The Society was established in September, 1875, and is entirely supported by the gentry of Heeley and its members, and so far has been very successful. Much

credit is due to the hon. secretary, Mr. C. J. Cowlishaw, and the president, Mr. Council Book, for their interest in the Society's welfare. The Annual Tea Meeting in connection with the United Methodist Free Church Sunday School was held on Saturday evening, the 3rd ult. After tea a public meeting was held, presided over by the Rev. J. Adcock. Addresses were given by the Revs. R. Brewin, W. Redfern, Mr. P. Dawkins, and Mr. J. Wostenholme. During the evening the choir sang a choice selection of carols, songs, &c., accompanied on the pianoforte by the organist, Mr. J. A. Ludlam, to whom was presented a very chaste tea and coffee service, in recognition of the cheerful and valuable services he has rendered as organist and choirmaster. The presentation was made by Mr. Weston, in a brief but telling speech, on behalf of the teachers and friends of the Sunday School.

**HERNE BAY.**—On Sunday, the 18th ult., a new Organ was opened at the Congregational Church, by Mr. W. N. Twelvrees, deputy-organist of the City Temple, London.

**HORSHAM.**—An Organ Recital was given at St. Mary's Church on the 2nd ult. by Mr. Alfred J. Eyre, R.A.M., Organist of St. Peter's, Vauxhall, before a large audience. Where every piece in the programme was so good, it is difficult to give the preference to any particular one; but those which seemed to give the greatest satisfaction to the audience were the Larghetto from Beethoven's Symphony in D, Smart's Fantasia with Choral in G, and the plaintive air, Giordani's "Caro mio ben." We might also specially mention the performance of Beethoven's Overture to *Egmont*, and the first movement of Schumann's Symphony in B flat. The Recital was listened to throughout by a most attentive audience.

**HOUGHTON-LE-SPRING, DURHAM.**—On Thursday, the 1st ult., the members of the Houghton-le-Spring Choral Society gave their annual performance of the *Messiah* in the Wesleyan Chapel, which was filled to overflowing. The vocalists were Mrs. Shepherd, Mr. Leatham, Mr. D. Whitehead, and Mr. Grice, of the Durham Cathedral choir. Leader of the band, Mr. Ferry; Organist, Mr. G. Rennie; Conductor, Mr. W. Preston. The performance throughout was most praiseworthy, many of the numbers being redemanded.

**IPSWICH.**—A fine performance of Handel's *Judas Maccabeus* was given in the Town Hall on the 8th ult. Mr. Lindley Nunn conducted. The solo parts were mostly ably sustained by Miss H. Nunn, Miss Butterworth, Mr. Abercrombie, and Mr. Hilton. The choruses were efficiently rendered.

**LEICESTER.**—The New Choral Society gave in the Temperance Hall, on December 30, a performance of Handel's *Messiah*, in the presence of a crowded audience, all parts of the spacious hall being well filled. The solo parts were taken by Miss L. Birch, Miss L. Shaw, Miss Clowes, Mr. J. Jackson, Mr. A. Joll, and Mr. R. C. Allen. In "The trumpet shall sound," the trumpet part was well played by Mr. G. Lawrence. The choruses were sung with great spirit, general accuracy, and good effect. Mr. Kilby was the leading violin, and Mr. H. B. Ellis rendered valuable assistance at the harmonium. Mr. Hancock conducted.

**LEWISHAM.**—A special Musical Service was held in St. Stephen's Church on Tuesday evening the 6th ult., when the following instrumental and vocal music was well rendered: Organ Solo, Allegro (E. H. Turpin); Te Deum (Berthold Tours); Organ Solo, Andante (H. Smart); Epiphany Carol, "The first Nowell"; Solo and Chorus, *Nazareth* (C. Gounod); Organ Solo, Allegretto Pastorale (Warwick Jordan); Chorus, "There shall a star" (Mendelssohn); Organ Solo, Grand March (Boyton Smith); Carol, "Jacob's ladder"; Offertory Hymn, "As with gladness"; Finale, Postlude (C. J. Frost). Mr. Warwick Jordan, Mus. Bac., Oxon., Fell. Coll. Org., &c., presided at the organ.

**LIMERICK.**—A very successful Concert was given by Mr. M'Guckin at the Athenaeum, on the 10th ult., before a large audience. A duet for violin and piano was well played by Mons. Claude Jacquot (violin) and Mr. Oliver King (piano). The artists were warmly applauded, and responded to an unanimous encore. Mr. Ludwig, who is a great favourite with the musical public here, sang in his best style. Mr. M'Guckin made a very good impression, and was more than once recalled. The other artists were Miss Dalton and Miss Lyr. On the 13th ult. Mr. Mapleson's company gave a grand vocal and instrumental Concert, which was most successful, the theatre being crowded to excess. The artists were Madame Ilma di Murska and Mr. Carleton (who made their *début* before a Limerick audience), Mde. Marie Rose, and Signor Tecchi, all of whom were received with great enthusiasm. Mlle. Sacconi's harp-playing was highly appreciated. Professor Hill conducted, and played the accompaniments in a most artistic style.

**LLANDAFF.**—The members of the Madrigal Society gave their third annual Ladies' Night on the 9th ult. There was, as usual, a crowded room, and several members of Gloucester, Bristol, Hereford, Worcester, and Llandaff Cathedral Choirs gave valuable assistance to the Society. The older madrigal writers were represented in the programme by Doulant, Morley, Gastoldi, Gibbons, and Saville; the more modern composers by Pearsall, Walmisley, Mendelssohn, Leslie, and Hutton. A new part-song, written for the Society by the Organist of Llandaff Cathedral, was admirably sung and received with much enthusiasm by the large audience. Walmisley's "Sweet flowers"; Morley's "Fire, fire!" and Pearsall's "Why do the roses," were sung with an effect which only those thoroughly well-versed in the works of our great old cathedral and madrigal writers know how to obtain.

**LLANTISANT.**—A miscellaneous Concert, in aid of the Miskin Village Church Funds, was given in the National School-room on the 15th ult., when the following artists took part: Vocalists, Miss S. A. Williams, R.A.M., Miss M. Morgan, Mr. T. Williams, and Mr. E. J. Thomas; piano, Miss Holder; cornet, Mr. Geo. F. Martyn. The church choir (assisted by a small but efficient orchestra) rendered good assistance. Conductor, Mr. R. Lloyd Jones (Llwydymor).

**LONG ASHTON.**—The second of the series of winter entertainments took place on Monday evening, the 5th ult., at the Parochial Schools, when the large room was filled in every part. The first part of the programme consisted of *The Song of the Months*, by Francis Howell.

The solos were sung by Miss M. L. Gould, Miss Blackburne, Miss Gould, Mr. W. J. Kidner and Mr. J. Lukins. The chorus numbered about 40 voices. Miss Fry presided at the piano, and Mr. W. Skelding at the harmonium. The performance went with great smoothness and precision, and the chorus was at all times well together. The second part of the programme was miscellaneous. Miss E. Lewis, from the Royal Academy of Music, played a pianoforte solo, and Mr. Morgan, contributed valuable aid in the vocal music.

**MANCHESTER.**—The programme at Mr. Hallé's tenth Concert of the season, on the 2nd ult., consisted of Frédéric David's *The Desert*, Ode-Symphony for orchestra and male chorus with tenor solos, recitatives by Mr. G. H. Tarbuck, and (for the first time) Brahms's *Rinaldo*, Cantata for tenor soli, male chorus and orchestra. Vocalist, Mr. Edward Lloyd, who sang with his accustomed ease and finish, but was evidently suffering from cold. The choruses in *The Desert*, were given very effectively; but *Rinaldo* had evidently not been sufficiently rehearsed. At the seventh of Mr. E. de Jong's series of Popular Concerts, on the 3rd ult., the vocalists were Madame Emma Beasley and Mr. Joseph Maas. Solo euphonium, Mr. Moss; accompanist, Mr. J. W. Collinson. No doubt the large and enthusiastic audience was attracted principally to listen to Mr. Joseph Maas, who seems to become more and more a favourite, and deservedly so, every time we hear him. His rendering of Balfe's "Then you'll remember me," was indeed a treat. Mr. Moss played a solo on the euphonium with great taste and precision. Mr. Hallé's eleventh Concert of the season took place on the 8th ult. Vocalist, Madame Ilma di Murska; solo violin, Madame Norman-Néruda; pianoforte, Mr. Charles Hallé. The singing of Madame Ilma di Murska was highly finished, but we are sorry to say her voice shows signs of wear. Madame Norman-Néruda, if possible, surpassed herself. Her phrasing in the Kreutzer Sonata was excellent, and with Mr. Hallé at the pianoforte, nothing more could be desired. The members of the Manchester Vocal Society gave their fourth Subscription Concert on the 14th ult., when Spohr's *Vocal Mass* was given with great effect. This being their second performance of the same work, all seemed more familiar with the difficult parts. Mr. Whittaker's fine voice told well in the bass solo of Costa's *Date Sonnet*, which concluded the first part. The second part consisted principally of Trios and Part-Songs; all of which were given in excellent style. The twelfth Concert of Mr. Hallé's series, took place on the 15th ult. Vocalist, Miss Minnie Hauk (her first appearance at these concerts), who created a marked effect by her singing of Weber's "Come una volta." Mr. Hallé played Schumann's Concertstück (first time), with his accustomed vigour, and the band performed Beethoven's *Eroica* Symphony in the usual excellent manner. At Mr. de Jong's eighth Concert, on the 17th ult., the vocalists were Madame Trebelli, Mrs. Osgood, Mr. Shakespeare, and Signor Zoboli; solo violin, M. Ovide Musin. With such a host of talent a good attendance was ensured. The programme consisted principally of English songs; Madame Trebelli's rendering of "Rule Britannia" and Mrs. Osgood's "Rose softly blooming" (Spohr), were especially good. Mr. Hallé's thirteenth Concert took place on the 22nd ult., the performance consisting of Gluck's grand Opera, *Orpheus*, with Madame Fatey, Madame Lemmens-Sherrington, and Miss Mary Davies as principal vocalists; the band and chorus numbering 30 performers. The work was well done throughout, and altogether the Concert was most enjoyable. A very interesting series of Concerts are being given, on Saturday evenings, for workpeople at the Hulme Town Hall, under the presidency of the Bishop of Manchester, with Mr. S. Jacoby as Musical Director. Several ladies and gentlemen (amateur) have rendered most valuable assistance, kindly giving their services, both vocal and instrumental, which, together with the clever violin solos of the talented conductor, have attracted very large audiences—in fact, hundreds are unable to find accommodation, and wish every success to this praiseworthy undertaking, which, no doubt, will produce highly beneficial results.

**NORWICH.**—There was a large attendance at Messrs. Noverré's Rooms on the occasion of the Concert given by the choristers of Norwich Cathedral, on the 2nd ult. Among the audience was the Very Rev. the Dean of Norwich. The principal item of attraction was the first production in Norwich of Dr. Stainer's sacred Cantata, *The Daughter of Jairus*. The performance was especially creditable to all concerned, and must have been very gratifying to the Cathedral organist, Mr. Gladstone, upon whom much earnest labour has devolved. The part-music, notably the quaint chorus, "The Wailing," sung entirely by the choristers, and the chorus, "Awake, thou that sleepest," was most faithfully and effectively rendered. The solos were well given by Mr. Minns, Master Cockaday, and Mr. W. N. Smith. The Cantata was accompanied on the pianoforte and harmonium by Mr. Meers and Mr. Flowers with considerable judgment and skill, and the introductory movements were also exceedingly well played. Dr. Gladstone was the Conductor. The first part of the Concert comprised a miscellaneous selection of Christmas pieces, chiefly part-music, all of which were interesting. The details of this admirable Concert were in the hands of the Precentor of Norwich Cathedral (the Rev. G. Willoughby Barrett), whose taste and judgment in musical matters it is a pleasure to acknowledge.

**OCKLEY, SURREY.**—Mr. Charles G. Sadler, Organist of the parish church, gave his fourth annual Concert on Monday evening, December 29th, in the School-room, assisted by Mr. W. H. Tibbalds (violin), the Choir of St. Margaret's, and several amateurs. Mr. Sadler played for his pianoforte solos, Wehli's Romance No. 2 in F, and J. S. Bach's Gavotte in G, and also joined Mr. Tibbalds in Haydn's Sonata No. 1 in G, for piano and violin, which was given with much expression. Miss Marian Pigott was highly successful in her singing of Braga's "Serenata" and Claribel's "Come back to Erin." Mr. F. Foraley Palmer's songs were also much appreciated. Mr. Sadler ably conducted.

**PENANCE.**—A very successful performance of the *Messiah* was given in St. John's Hall on Tuesday evening, December 29th, by Mr. John H. Nunn, R.A.M., conducted. Miss Henrietta Nunn, pupil of Madame Bassano, sang the soprano solos, "Rejoice greatly" and "I know that my Redeemer liveth," in a highly finished manner. The other soloists were Miss Hancock (London), Mr. M. Sampson, and Mr. A. L. Wills, both of Penance. Miss L. M. Nunn, R.A.M., pupil of M. Sainot, was principal violin. Mr. R. White, jun., presided at the organ.

**PERTH.**—The Euterpean Society, in conjunction with the body of instrumentalists known as the Glasgow Orchestra, gave a Concert on the 8th ult. The programme consisted of Mendelssohn's *Lauda Sion*, which was magnificently rendered. Mr. Manns, of the Crystal Palace, Sydenham, conducted, the Euterpean Society having been trained by Mrs. Hempel to a very high state of efficiency. The instrumental part of the programme included Beethoven's Symphony in C minor (No. 5); Rhapsodie Ecossaise (A. C. Mackenzie); Selection from the *Meistersinger* (Wagner); Ballade (Ponchielli); and Invitation pour la valse (Weber). In addition, Herr Hermann Franke played *Vieuxtemps' Caprice*, and Miss Hempel sang Mozart's "Voi che sapete." The Concert was a great success.

**PUTNEY.**—A most successful Concert was given on the 19th ult., at the Assembly Rooms, by Mr. Frank Barnard, R.A.M., assisted by Messrs. T. Wingham, G. Palmer, W. Pettit, and W. H. Hann. The programme comprised the Kreutzer Sonata (Beethoven), Pianoforte Sonata, *Maid of Orleans* (Sterndale Bennett), and a Quartet for stringed instruments by the concert-giver. Mr. G. Palmer played Ernst's Violin Solo on Hungarian Airs. The vocalists were Miss Rose Stuart and Mr. Thurlay Beale, the latter gaining an encore in a new song, "The Last Minstrel," by F. Barnard.

**REDRUTH.**—Mr. Heath's Choral Society gave a Concert on the 8th ult., which was well patronised. The first part consisted mainly of the *Lay of the Bell* (Romberg). Miss F. Moody, Mr. A. Taylor, and Mr. Orlando Christian were the solo vocalists. Mr. R. H. Heath conducted, and Miss Moody was an efficient accompanist.

**RYDE.**—The Philharmonic Society gave a performance of Costa's *Naamans* on the 15th ult., with great success. The vocalists were Madame A. Sutton, Miss Damian, Mr. S. Tower, and Mr. O. Christian. Leader, Mr. C. Gambin. Mr. T. E. Aylward presided at the organ, and Mr. F. H. Simms conducted.

**SETTLE, YORKSHIRE.**—At a Concert given on the 2nd ult., some string quartets were excellently rendered by Messrs. J. Booth, C. W. Buck, H. M. Bower, and F. O. Bower, the most noticeable of which was Haydn's Hymn to the Emperor. A trio in E flat, by Beethoven, for violin, viola, and cello, accompanied by Miss Stanfield on the pianoforte, was also remarkably well performed. Mr. F. O. Bower was encored for his rendering of a Largo and Allegro, in C minor, by Marcello. Songs glees were well sung under the conductorship of Mr. Brewin, and Miss Ellis and Mr. Handby were very successful in their songs.

**SHEFFIELD.**—A Concert was given at the Albert Hall on the 14th ult., which was fraught with more than usual interest to many of the numerous audience present, inasmuch as at it a new pianist made her first appearance in public. The *débutante* was Miss Eadon Bacon, the daughter of Mr. Stephen Bacon, one of Sheffield's prominent citizens. Miss Bacon (who is a medalist of the Royal Academy of Music) chose for her solos Sir W. Sterndale Bennett's Diversion (No. 3), Mendelssohn's Andante and Rondo Capriccioso, Liszt's La Campanella, and O'Leary's arrangement of "There's nae luck about the house," in all of which she exhibited a perfectly trained touch and facile execution. The *bénéficiaire* was assisted in the instrumental department by Master Payne (a clever violinist from the Royal Academy of Music), and by the following vocalists: Miss Almira Hallows, Miss Ellen Orridge, Mr. Verney Binns, and Mr. R. E. Miles. Mr. C. T. Corke, R.A.M., officiated as accompanist.

**SIDMOUTH.**—On the 15th ult. the Choral Society gave another of their interesting Concerts, which was well attended. The programme contained a selection from *Elijah*, Mr. Rendle leading the small but efficient orchestra. A pianoforte solo by Mr. Fowler (Torquay) was much admired. After the Concert, Mr. H. A. Harding, B.Mus., Oxon., was presented by the Hon. the Lord Sidney Godolphin Osborne (Patron of the Society), with a handsome silver-mounted ivory *bûton*, as a mark of respect and gratitude for his abilities in conducting so successfully the Choral Society. The next concert is announced to take place in Easter week, when Mendelssohn's *Christus* will be performed.

**WELLINGTON, NEW ZEALAND.**—The first Concert given in Wellington by Mr. Angelo Forrest, the newly arrived organist of St. Peter's Church, took place at the Athenæum with brilliant success. The hall was crowded in every part, and each of Mr. Forrest's performances elicited most enthusiastic applause. His playing was of the highest order of merit, and he is in every respect a worthy pupil of his master, Charles Hallé. Songs and duets were tastefully sung by Mrs. Greenwood, Mrs. Stuart, Miss Kennedy, Messrs. Page and Batten, the St. Peter's chorists, Muting some glees and choruses in very creditable style. The first Subscription Concert of the Wellington Choral Society's seventeenth season was given in the Theatre Royal to a crowded audience. The programme was one of the finest yet given by the Society, and included a selection from Wagner's Opera *Lohengrin* (expressly arranged by the Conductor, Mr. Angelo Forrest). This composition was admirably rendered, Mrs. Greenwood being a charming Elsa. Another feature was Mr. Forrest's execution of Weber's "Concertstück," accompanied by the orchestra, and given, we believe, for the first time in New Zealand. The patriotic "Coronach" from Macfarren's *Lady of the Lake*, was sung almost to perfection by the chorus. Miss Randall and Mr. Lang were very successful in their songs. The band and chorus acquitted themselves to admiration, and the large increase in their number was very noticeable. Sterndale Bennett's *May Queen* formed the second part of the programme, and was capitally performed, the solo parts being efficiently taken by Mrs. Greenwood, Miss Randall, Mr. Page, and Mr. Widdop.

**WELLINGTON, SOMERSET.**—One of the most successful Concerts ever held at the Town Hall was given on Friday, the 16th ult., by the Harmonic Society, assisted by members of the Tiverton branch of the Western Counties Musical Association. The piece chosen for performance was Mendelssohn's *Elijah*, which had been rehearsed with great care by the painstaking Conductor, Mr. Manley. The soloists were Mrs. Bate, Mrs. Melhuish, Mr. Francis, and Mr. Melhuish, all of whom were highly effective. The pianoforte accompaniments were carefully played by Miss Warren, the honorary pianist to the Society; and Mr. Moore, of Exeter, presided at the harmonium.

**WELSHPOOL.**—The members of the Harmonic Society gave their first Concert of the present season, under the patronage of the Lord Lieutenant of the County (the Earl of Powis), Lord Sudeley, the Hon. F. S. A. Hanbury Tracy, M.P., C. W. Williams Wynne, Esq., M.P., and the *élite* of the neighbourhood, in the Town Hall on Wednesday the 21st ult., in aid of the funds of the Montgomeryshire Infirmary and Welshpool Dispensary. Sir Sterndale Bennett's Pastoral, *The May Queen*, was performed, followed by a miscellaneous selection. The principal characters in *The May Queen* were sustained by Miss Dora Hope, Miss M. C. Powell, Mr. H. Probert, and Mr. George Lockley, all of whom rendered their parts very effectively. The choruses were remarkably well given, with a precision and attention to light and shade which must have occasioned a vast amount of labour both to Conductor and chorus. Miss Helen C. Porteous was the accompanist, and also gave an artistic rendering of Mendelssohn's "Rondo capriccioso." Mr. J. W. Godsell conducted in a highly efficient manner.

**YORK.**—The third and last Concert of the York Musical Society was given on the 21st ult. in the Festival Concert Rooms. Mrs. Osgood, Madame Trebelli, Mr. Shakespeare, and Signor Ziboli were the vocalists, and their rendering of the various items in the programme was enthusiastically applauded, and several encores were demanded. M. Musin's violin solos, and Mr. F. H. Cowen's pianoforte-playing were much appreciated, and the chorus rendered efficient aid in several partsongs. Mr. Shaw conducted in the absence of Mr. Burton, from illness.

**ORGAN APPOINTMENTS.**—Mr. Samuel William Short to St. Andrew's, Bethnal Green.—Mr. William Robert Poulter to St. John Baptist, Leytonstone.—Mr. Thomas Armstrong, Organist and Director of the Choir to St. John's Church, Lytham.—Mr. J. Hart Gordon, Organist and Choirmaster to St. Mary's, Spring Grove, Isleworth.—Mr. Arthur J. Greenish to St. Mary's Parish Church, Battersea, S.W.—Mr. J. H. Jones, Organist and Choirmaster to Trinity Church, St. Thomas, Ontario.—Mr. R. Sebastian Hart to St. Andrew's, Surbiton.—Mr. Thomas Croft, Organist and Choirmaster to St. Andrew's, Rodney Street, Liverpool.—Mr. Jno. Grover, to Welsh House Chapel, London.—Mr. Albert E. Fisher, Organist and Choirmaster to St. George's Church, Montreal.

**CHOIR APPOINTMENTS.**—Mr. W. H. Cooke, Precentor and Choirmaster to St. George's, Perry Hill, S.E.—Mr. E. Rumney Smith, Choirmaster to St. John the Baptist Church, Holland Road, Kensington, W.—Mr. George Minnett, Bass, to All Saints', Margaret Street.—Mr. F. J. Sharland, to the Church of Holy Trinity, Hoxton, N.

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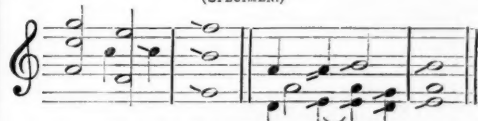
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